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Films • Music • Games • Video CD • Kids

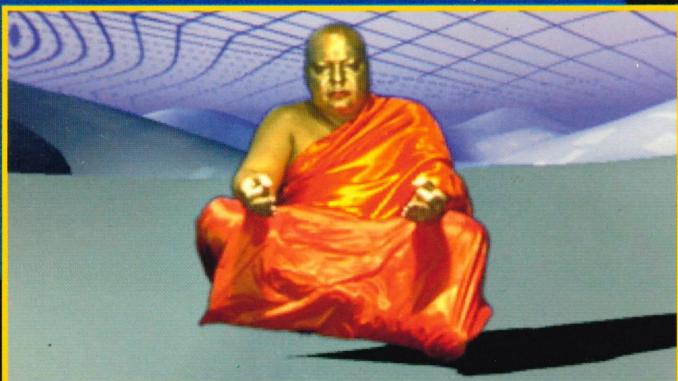
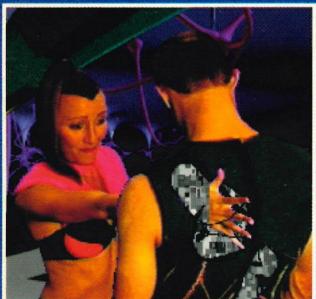
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ECTS SHOW REPORT

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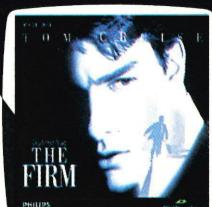
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News: ECTS show report. Monty Python goes interactive. GoldStar unveils CDi strategy in US. James Bond makes his CDi debut. CD Vision to launch 40 titles. New games controller unveiled



You will have spotted by now that we have put another great cover disc on this issue. To give us the opportunity to produce more discs, we have raised the magazine's price to £2.95. Future "disc specials" will be sold at the new price, but we will revert to a lower price for issues without a disc. This month's disc contains the first full episode of 99—1, the TV series starring Leslie Grantham as a corrupt copper, in Digital Video. The company behind it is CD Vision, which is planning to release 40 titles on the Video CD platform (see News). Many thanks to them and to Status Visual Communications, who encoded the disc for us. You will also find a great competition to win £500 worth of CDi software and a colour television, courtesy of Comet. All you have to do is select the Play Competition icon on the disc, and full details will be revealed. Second prize is £500 worth of CDi software, and there are ten third prizes of a copy of the fabulous 7th Guest. Enjoy it.

The forthcoming release of the CD Vision titles is proof that the Video CD standard is now beginning to take off. With the expected release of dedicated Video CD players this Christmas, we should at last see companies other than Philips developing titles for CDi and other platforms. That has to be good news for the consumer.

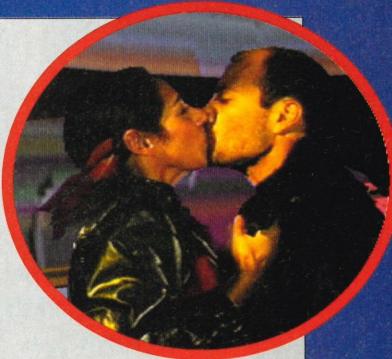
Andy Clough,
Editor

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Letters: Your chance to praise, moan, complain and air your views on the wonderful world of CD interactive



If the puzzles in 7th Guest have been driving you mad, see our tips on page 46



Sex, murder, intrigue and computer piracy: Burn:Cycle has it all

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Burn:Cycle is a new genre of CDi game. If you've been waiting for something truly stunning, this is it

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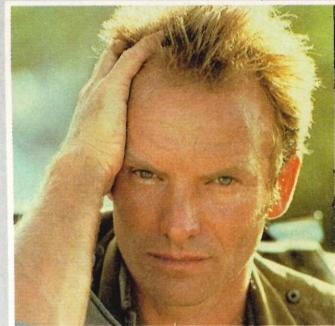
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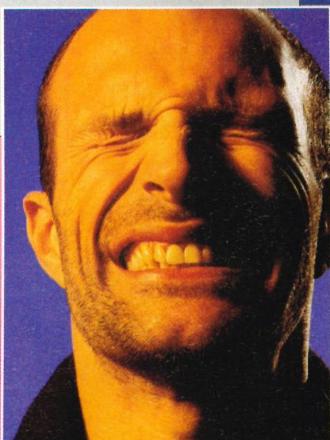
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Designed by Ursula Morgan. Photograph of SOL CUTTER, star of Burn:Cycle, the latest CDi game developed by TripMedia

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ECTS SHOW REPORT

Philips opened up a glimpse of the future at the European Computer Trade Show in London last month, displaying a rash of new titles that will lead the company's onslaught on the computer games market this autumn and into 1995.

Talk of the town was **Burn:Cycle**, a Cyberpunk adventure from TripMedia which is getting rave reviews from the games press (and not just CDi Magazine). This state-of-the-art, base case title breaks new ground for CDi and looks set to be the shape of things to come (see our preview on pages 8-11). Virgin Interactive Entertainment continues development of its three key titles for CDi: **Creature Shock**, **Lost Eden** and **Heart of Darkness**. Early work-in-progress on the games was on show at ECTS for the first time and looked quite stunning.

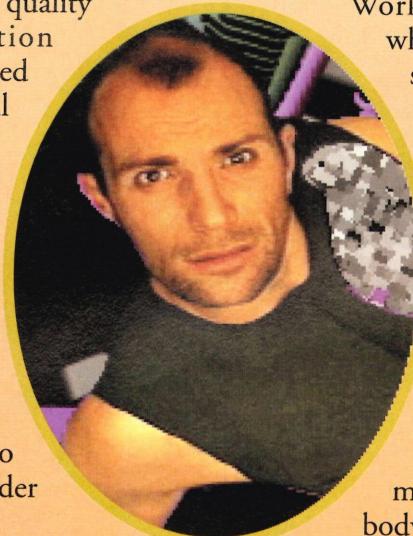
Creature Shock is a labyrinthine space-alien shoot-'em-up with high quality 3D graphics and fast action sequences. It is being produced by Argonaut for VIE and will include Digital Video for the CDi version.

Lost Eden, which is being produced by Cryo for VIE, is an adventure/strategy game. In the game, dinosaurs have not disappeared from the Earth's surface. Moorkus Rex, the Tyrannosaurus leader, wants to destroy the human race in order to reign over the whole planet.

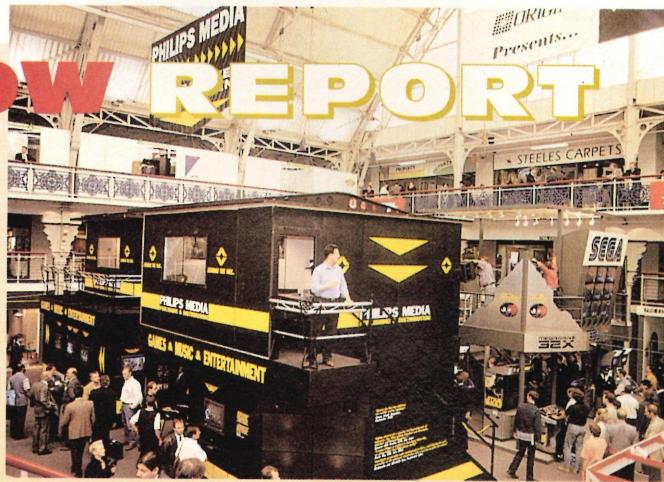
Heart of Darkness is being produced by Amazing Studio, and programmed by Eric Chahi, for VIE. It will be published on CDi by Philips Media.

On show for the first time at ECTS was **Secret Mission**, a game of political intrigue and espionage. You play a secret agent who must accomplish two missions: first, discover his true identity and second, recover valuable documents which must be turned over to his nation's consul. This base-case title, being produced by Microids, is due out in 1995.

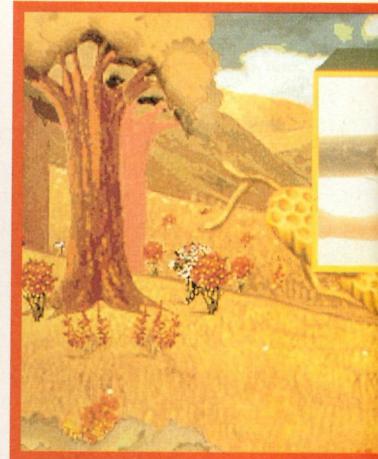
The much-vaunted **Rise of the Robots** from Mirage Technologies is still in development, but early work-in-progress gives a taste of



ECTS: launchpad for a host of exciting new CDi games



More fun and frivolity on CDi with Monty Python



things to come. The 3D robots look fantastic and this is set to be one of the top titles released in 1995.

Philips Media has signed up **Discworld**, from Psygnosis, for the CDi format. Discworld is an elaborate and humorous adventure game derived from the novels of Terry Pratchett. The original developer of the title, Teeny Weeny Games, is carrying out the conversion to CDi. It will be another

1995 release.

Work continues on **Microcosm**, which has been delayed due to some programming problems, but is now scheduled for release next year. In the game, the Cybertech and Axiom corporations are locked in a deadly war. Axiom has managed to plant a micro-droid called GreyM into the body of Korsby, the president of Cybertech. Your mission is to pilot a miniaturised submersible through Korsby's body to destroy the GreyM. The CDi version is enhanced with Digital Video and includes animated sequences.

For platform game fans, Philips is developing **The Apprentice** (see preview, page 16). You take control of the wizard's apprentice, Marvin, and guide him through a week in the service of the great wizard Gandorf S Wandburner III (GSW to his friends).

Last, and by no means least, is the latest offering from French software developer, Infogrames - **Chaos Control**. As the main character, Lieutenant Jessica Darkhill, you have to use all your skills in virtual piloting to protect the solar system from an invasion by alien invaders known as the Kesh Rhan.

GOLDSTAR UNVEILS CDI PLAYERS

Electronics giant GoldStar has announced plans to enter the CDi market with the launch of two CDi players in the US. The larger domestic player is an adaptation of the Philips 450 branded with the GoldStar name. It is primarily intended for use in the home. The second, portable player is aimed at the professional and commercial market. The GP1-11 portable, first seen at the Consumer Electronics Show in Las Vegas last January, includes built-in Digital Video capability (see picture) and has a 5.7 inch colour screen. The company already

MONTY PYTHON GOES INTERACTIVE

To celebrate the 25th anniversary of the hit TV series Monty Python's Flying Circus, Philips is releasing three new CDi titles featuring full motion clips from the series and Monty Python's films.

The three titles — Life Without Monty Python, Invasion From the Planet Skyron and More

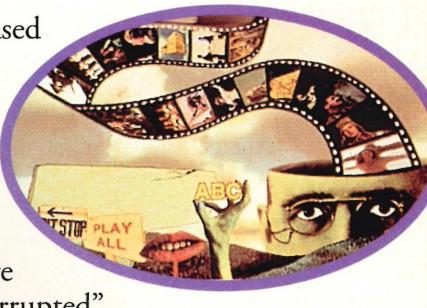
Naughty Bits — star some of Britain's most famous comic actors, such as John Cleese and Michael Palin.

Life Without Monty Python offers viewers an interactive experience in two of the sketches, "Dead Parrot" and "Argument Clinic". These can be played back with the voice of one of the actors muted, enabling the viewer to act either part himself. The title also includes a collection of Monty Python's most famous sketches and songs, including Always Look On The Bright Side of Life, Lumberjack Song and Dennis Moore. Viewers can opt to play the songs with or without the song lyrics and subti-

titles. The disc will be released in November at £19.99. In the game Invasion From The Planet Skyron, due for release early in 1995, players control one of several Python clans. Every twelve minutes the game is "interrupted" by a full motion Python commercial or an original Terry Gilliam animation.

In More Naughty Bits, due out in November at £19.99, you can relive favourite Python moments. The disc includes famous clips and sketches from Monty Python's Flying Circus and all the films, including The Meaning of Life and The Holy Grail. The disc can be programmed to play in four different languages.

The three Monty Python titles are being produced by Amsterdam-based Daedalus CDi Productions and will be distributed by Philips Media. Prices and further details will be announced closer to the final release dates.



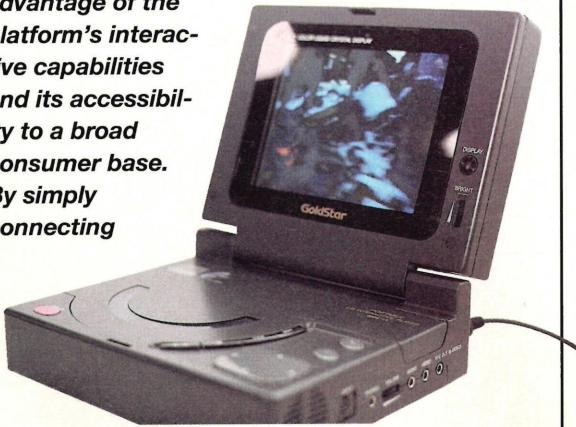
sells its own larger, domestic CDi player in Korea.

"The current view of CDi as a games player limits the technology's vast potential," says Jeff Mullarkey, GoldStar's vice-president of marketing.

"GoldStar's aim is to position CDi technology as a versatile tool in the realm of education. We view our approach to the positioning of CDi as one that truly takes advantage of the platform's interactive capabilities and its accessibility to a broad consumer base. By simply connecting

the CDi player to a TV, it becomes an easy-to-use, versatile, multimedia centre." To support its new strategy, GoldStar has appointed Edmund Mullen as director of marketing for CDi in America. Mullen will be responsible for overseeing CDi marketing, distribution strategy, product design and development in the US.

Below: the GoldStar portable



FUTURE ENTERTAINMENT SHOW

The Future Entertainment Show kicks off on October 26 at Earl's Court 2 in London.

Philips Media will have a major presence at the show and will be on stand 322. Visitors will be able to see all the latest CDi games, films, music and kids' titles and the new 450 player. Tickets are £6 in advance, £7 on the door and can be obtained by calling the ticket hotline on 0369 4235. Advance orders of ten or more are just £5 each. The show runs from October 26-30.

WIN A CDi 450 PLAYER AND DV CARTRIDGE!

To celebrate the opening of its new Clubline, Philips is running a Mad Dog McCree competition to win a new CDi 450 player, complete with Digital Video cartridge. There is also a CDi game to be won every day. All you have to do is call 0891 244424, answer a simple question and leave your name and address to enter the daily draw and the grand draw for the CDi 450. The competition runs until October 27. The prize draw will take place on October 28, 1994.

The CDi Clubline will officially open on November 1. The 0891 244424 number will offer hints and tips on key games, previews of new titles, information on forthcoming CD-ROM titles and give callers the opportunity to leave a question and have it answered within 48 hours.

Calls cost 39p a minute at cheap rate and 49p a minute at all other times (maximum cost £3.69).

Please get permission from the person paying the bill before making a call.



MOVIE NEWS

James Bond will make his debut on CDi this month with the launch of a special three pack of classic 007 films — *The James Bond Collection* — for £49.99. From *Russia With Love*, *Dr No* and *Goldfinger* will be released on October 28. Fans of Sean Connery will be able to view some of the best Bond films on Video CD for the first time.

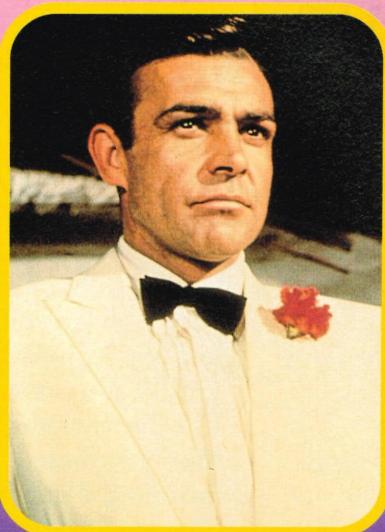
The Firm, starring Tom Cruise, will be released on CDi simultaneously with the VHS version on the same date. It comes in a three disc set and costs £19.99.

This is the first CDi film to be released at the same time as the video.

Addams Family Values will be a special release on November 11, again at the same time as the video.

November 25 will see a host of additional releases: *Alive*, *Witness*, *Star Trek II*, *Moonstruck* and *Scrooged*.

Planes, Trains and Automobiles will be released on October 28.

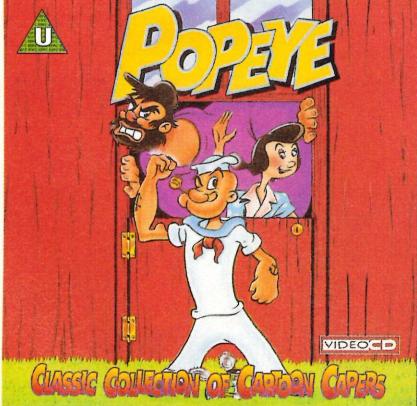


CD VISION TO LAUNCH 40 VIDEO CD TITLES

A new multimedia publisher, CD Vision, is to launch 40 Video CD titles this autumn as part of its plan to exploit the potential of the new multi-format platform. The full catalogue will include films, martial arts, music/performing arts, rock music, children's titles, sports, health and fitness and special interest subjects. The discs will cost between £9.99 and £12.99. About half are double disc sets, the rest are singles. So far 29 titles have been encoded. All are linear products, with minimal interactivity. "We reckon Video CD will overtake VHS in four to five years," says Nigel Wood, joint managing director of Video International Publishing. "We have access to a current copyright bank of 6,000 hours of entertainment."

Titles due for release include the film

Halloween; martial arts discs featuring Bruce Lee; The Bolshoi performing Swan Lake and The Nutcracker; Rock Legends 1 and 2; Lady Day - The Many Faces of Billie Holiday; Ray Charles - The Genius; Superman; Popeye; Bugs Bunny & Friends; Police in Pursuit; Pin-Up Girls; Enjoying Sex and Chris Tarrant's Crazy World of Home Movies. CD Vision is a subsidiary of Video International Publishing, based in Covent Garden, London. "Multimedia is on the verge of explosive growth and we intend to ensure that CD Vision becomes one of the primary publishers. Our aim is to satisfy the entertainment aspects of both the CD-ROM and Video CD markets." A full list of titles and prices is available from the CD Vision Credit Card hotline on 081 503 0589.



Coming soon on Video CD: cartoon capers with Popeye, music with Charlie Parker

PMI TO ANSWER TECHNICAL QUERIES

Consumers who have experienced technical problems with the first batch of Video CD titles released by Picture Music International are to be offered free replacement discs.

On certain types of TV, the discs play with a one inch black band down the left-hand side of the screen.

The problems came to light just after the first batch of five discs (see issue 7) went on sale. These are Tina Turner: *Simply the Best*, David Bowie's Video Collection, *Pink Floyd: Delicate Sound of Thunder*, *Kate Bush: The Whole Story* and *Queen: Greatest Flix I and II*.

Martin Haxby, managing director of PMI, says: "I am sorry to hear that some readers have experienced problems in viewing our Video CDs. We have taken all these comments on board. I am pleased to say that we have been able to solve these problems and make further improvements to our current five titles which we are now remastering."

"The black line on screen is caused by an incompatibility between our discs, which are encoded with an image centring facility, and the

Tina Turner
simply the best '94

the video collection



MAD DOG GETS GUN

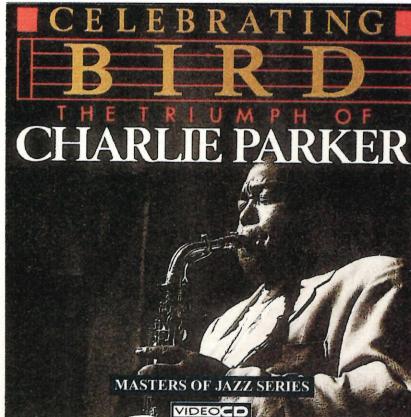
Mad Dog McCree will go on sale on October 14 bundled with a special light gun for £69.99.

The gun can be connected directly to any CDi player and incorporates a small sensor box which sits on top of your TV to pick up the signal when you shoot.

If you thought Mad Dog McCree was a hoot in the arcades, wait until you try the CDi version at home. The sound of you firing furiously at your own TV will have the neighbours running for the door!

The gun enhances an already popular game, and with the excellent quality Digital Video sequences, you get the sensation of shooting real people on the screen. This really is interactive television.

When we first previewed Mad Dog in issue 3 of CDi magazine, we said it would be criminal to release the game without a gun. This time, at least, Philips has taken our advice. For a full review, see pages 20-21.





Far left: Tina Turner, *Simply The Best '94*. Above: Queen, *Greatest Flix I and II*. Left: Kate Bush, *The Whole Story '94*



newest Digital Video cartridges

which auto-centre the image. The combination of our code and this auto-centring facility means that there is a double compensation which moves the image to the right. To overcome this, we have redesigned our current engine."

Customers experiencing any problems should contact the PMI Video CD Order Line on 0494 471150. Please do not contact Philips Media which only acts as co-distributor of the titles and did not manufacture them.

GAMES CONTROLLER

The new Philips 450 CDi player will be bundled with a restyled, more sophisticated games controller later this autumn.

The controller is similar to the type used with other computer game systems and has an X/Y controller on the left and three buttons on the right. It will be wired directly into the CDi player and is intended for use with the more complex, high-speed games. Existing CDi owners will be able to buy the new controller for £24.99.



COMING SOON!

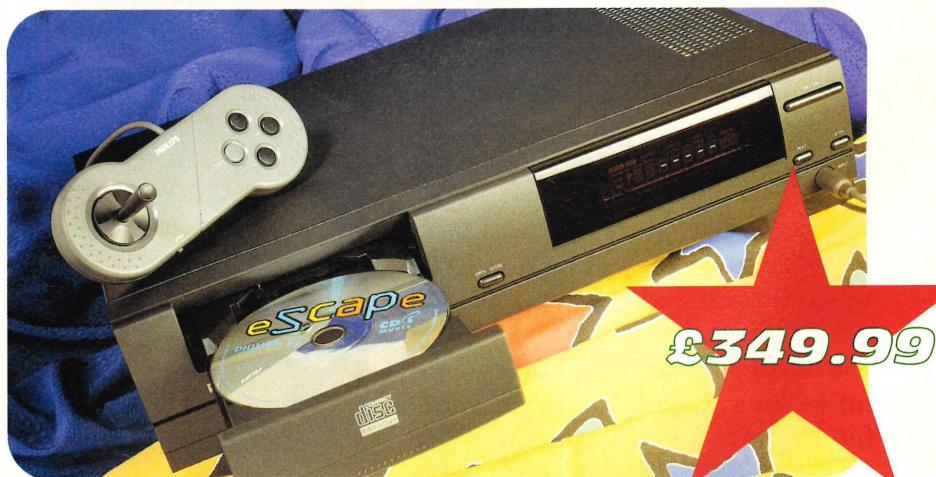
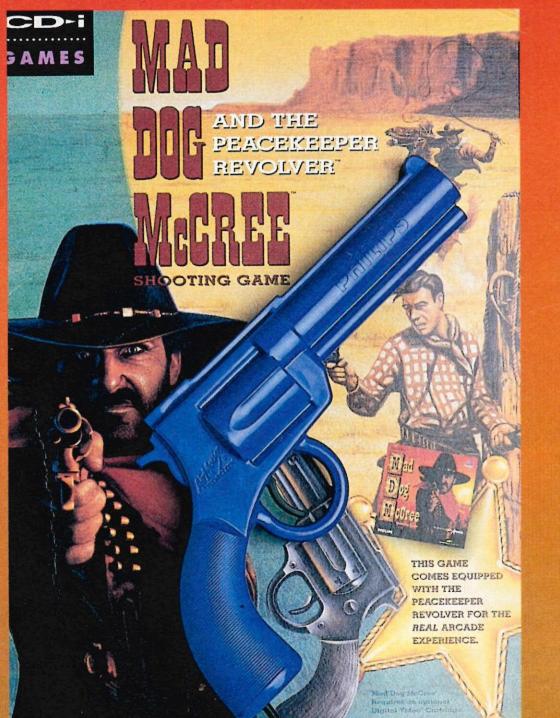
OCTOBER 14

Mad Dog McCree (with gun) £69.99
Sticky Bear Maths £24.99
Surf City £15.99

OCTOBER 28

Apocalypse Now £17.99
The Firm £19.99
James Bond Collection £49.99
(Dr No, Goldfinger, From Russia With Love)
Planes, Trains & Automobiles £17.99
Pink Floyd: The Wall £19.99
Cluedo £39.99
Burn:Cycle £44.99

11 NOVEMBER SPECIAL RELEASE
Addams Family Values £19.99



PRICE CUT

Philips has cut the cost of the CDi 210 player to £349.99 from 1 September. It is now bundled with International Tennis Open. The CDi 210 with Digital Video cartridge retails at £499.99 and is bundled with The 7th Guest and International Tennis Open. The new CDi 450 retails at £299.99 (see issue 7) and is also bundled with Tennis. A 450 Digital Video bundle, including the new, smaller DV cartridge and The 7th Guest and Tennis, costs £449.99.

Fatal computer viruses, illegal software and a shady black economy — Burn:Cycle is so exciting it takes your breath away.

An excited ANDY STOUT reviews the greatest CDi game yet

BURN:CYCLE

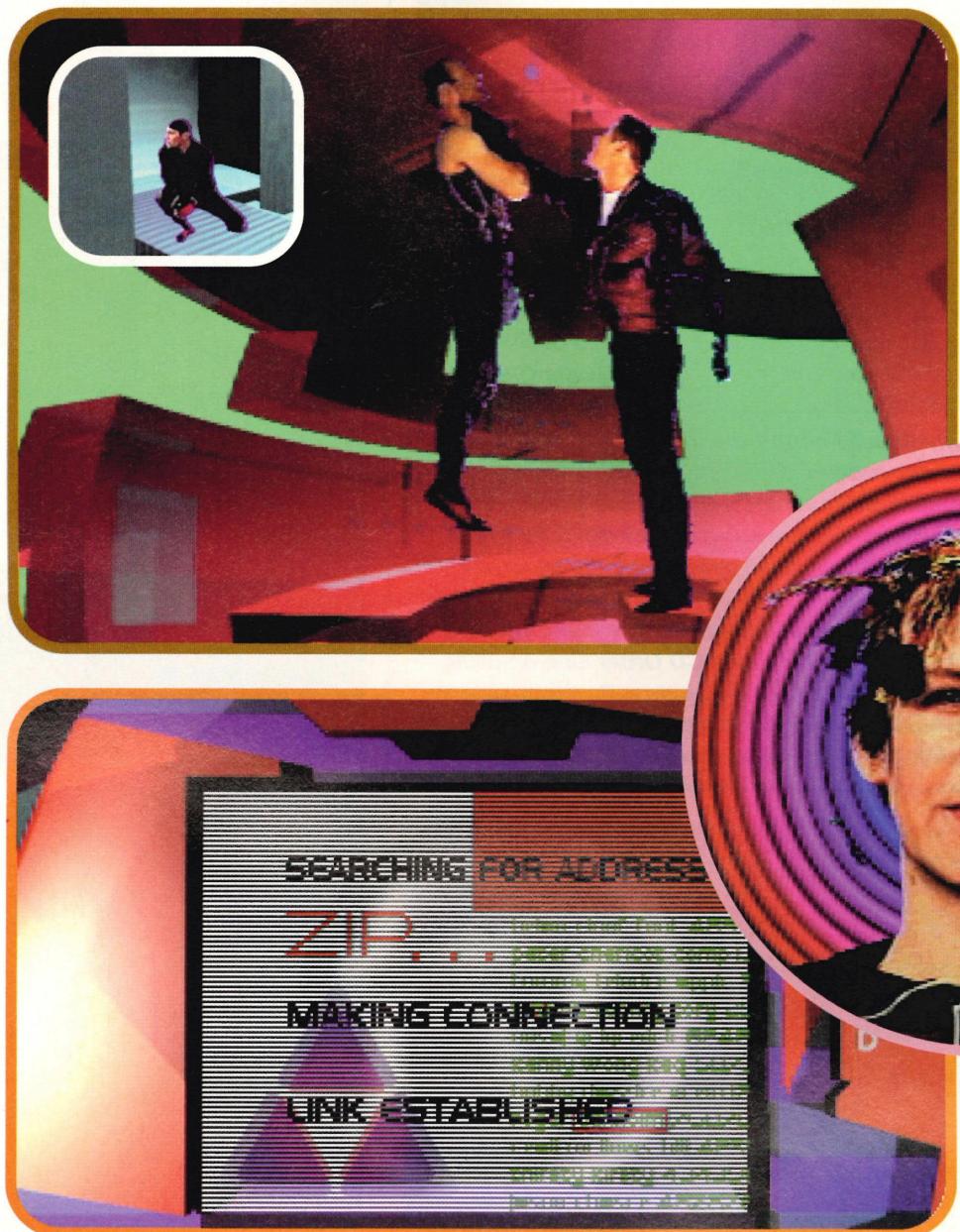
A couple of scenarios. Scene one. You walk towards a building and duck behind a car, checking the entrance for trouble. About 30 minutes previously, a data theft went badly wrong and you've left behind a trail of bodies. There is a computer virus in the software you carry in your head that's going to melt your synapses if you don't purge it fast.

A security guard appears and you think you can bluff your way past him. But you can't. He blows a huge hole in your chest, your body contorts, and as your blood seeps into the grimy street, you die.

Scene two. With your persona downloaded into the Televerse (Cyberspace, if you prefer), a digital buddha spins you a riddle and asks you to confront your greatest fear. A strange and distorted tree appears in the surreal landscape and the leaves speak, echoing fragments of your rapidly disintegrating memory. You pick the wrong leaf, identify the wrong fear, and your personality is erased from memory.

What on earth am I on about? Well, these are just two of the situations you will find yourself in if you play Burn:Cycle, the game that CDi has been waiting for. It is a beautiful-looking, superb-sounding, hard-hitting adventure that meshes CDi with simply stunning graphics. The plot is a synthesis of Cyberpunk, Marlowe and Philip K Dick; the gameplay a mixture of arcade shooting, logic puzzles and character interaction. Every platform needs something on which to hang its reputation, and it looks as if CDi has finally got the game to do it.

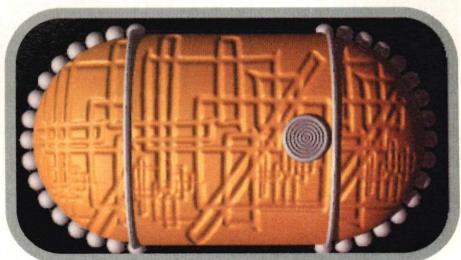
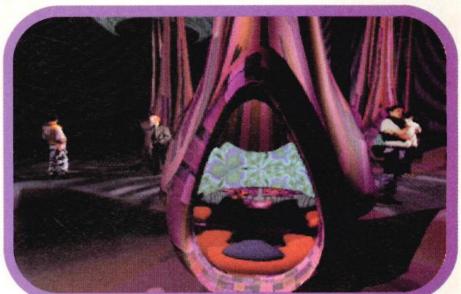
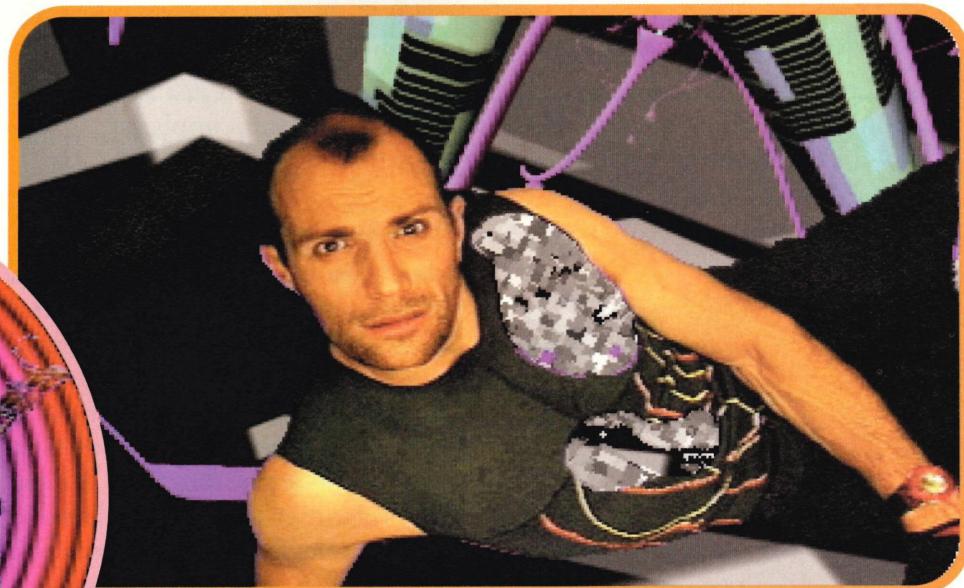
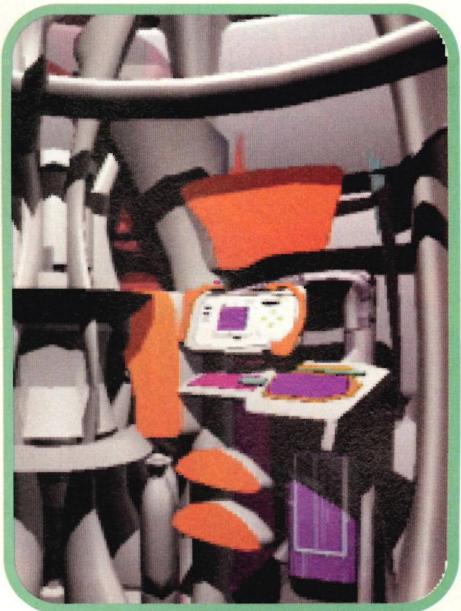
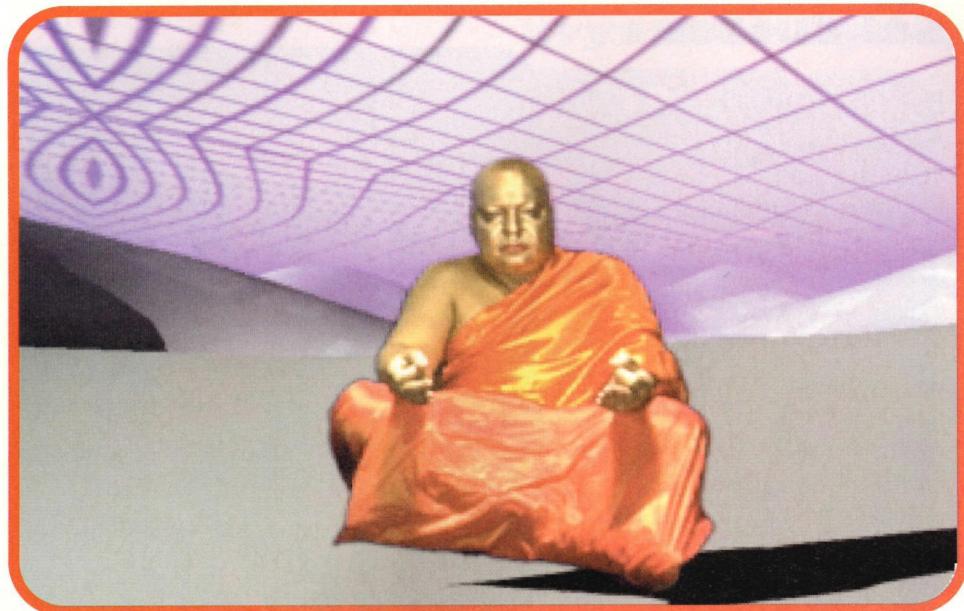
And more surprising: this is a base



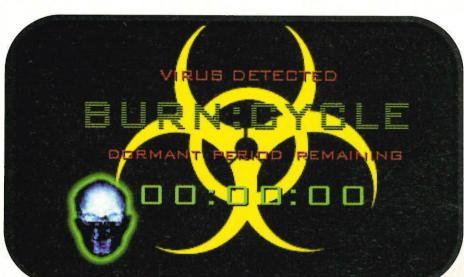
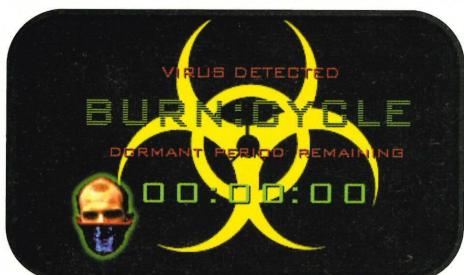
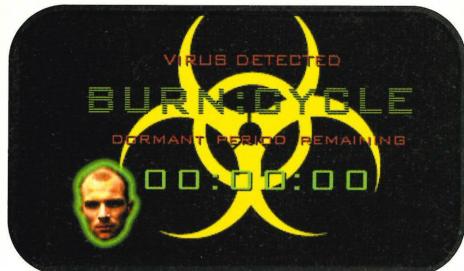
It's a beautiful-looking, superb-sounding adventure that meshes CDi with stunning graphics

case title which does not require the Digital Video cartridge.

Burn:Cycle is played from a first-person perspective, turning you into Sol Cutter, small-time data thief. Cutter is one of the legions of dispossessed people struggling to make a living on the black economy in a world dominated by corpora-



Top: the spinning buddha will spin you a riddle and ask you to confront your greatest fear. Middle: you play the part of Sol Cutter, a former employee of the Softech Corporation who uses his expertise to pull off small data thefts. Bottom: Cutter was rescued by a woman called Kris just as some kids were about to strip-mine his head for his neural implant. Since they met, Cutter has started to get a grip on himself



Sol Cutter

Born: 02/07/2032

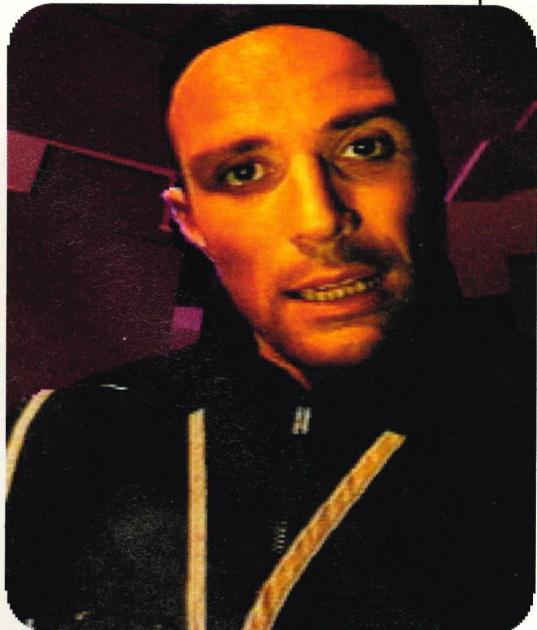
Age: 31

Height: 6' 2"

Distinguishing marks: neural implant jack in the lower left cranium.

Cutter used to work for Softech, one of the few remaining survivors of the multi-national corporate wars. He was an adjuster, half detective, half thug, until taking part in a raid on three Taiwanese software pirates.

He's been unbalanced ever since, using his expertise to pull off small data thefts and spending the money in the Sum Zero bar on narcotic oblivion. A woman called Kris rescued him just as some kids were about to strip-mine his head for his neural implant. Since they met, Cutter has started to get a grip on himself. But nothing lasts for ever...

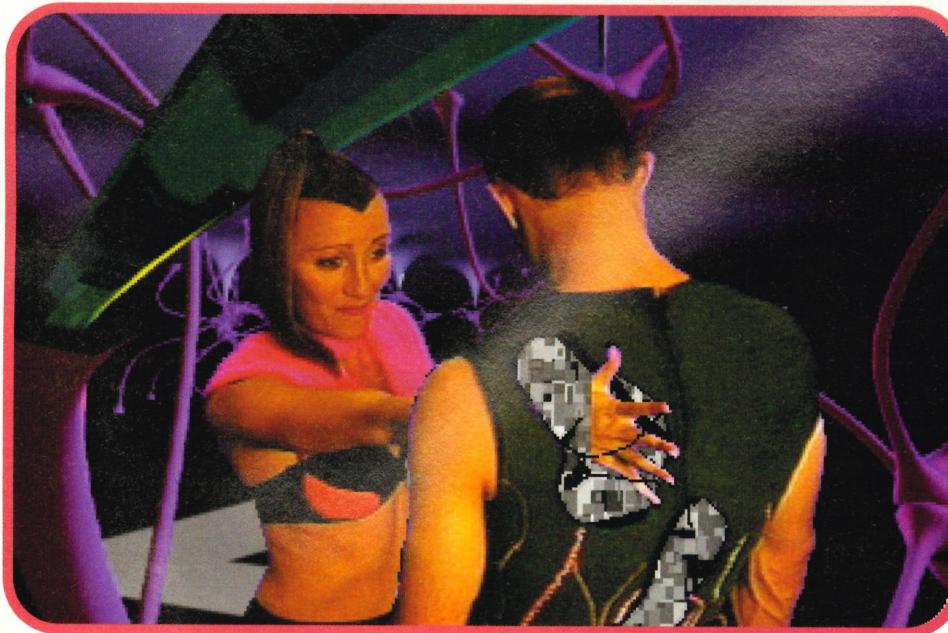


tions. His head is crammed with bootleg software, he's got a neural jack in his lower left cranium, and something has gone badly wrong. The Burn:Cycle computer virus is in his head and he's got two hours to remove it before he dies.

The game, therefore, becomes a twin struggle. On the one hand, you have to keep your wits about you just to stay alive (there are very powerful and extremely nasty people after you); on the other hand, you really can't afford to hang about. This is not an easy game.

Movement through Cutter's world and the Televerse is by a constantly changing cursor that shifts from being a direction icon to a pick-up icon and so on. Unlike other CDi games, there is very little time lag between executing a command and the right sequence being streamed off the CD.

This means, therefore, very smooth and gen-



Burn:Cycle features some of the most stunning visuals ever seen on a CDi game, and is rich in Bladerunner-style atmosphere



RATINGS

Graphics: 96%

Sound: 95%

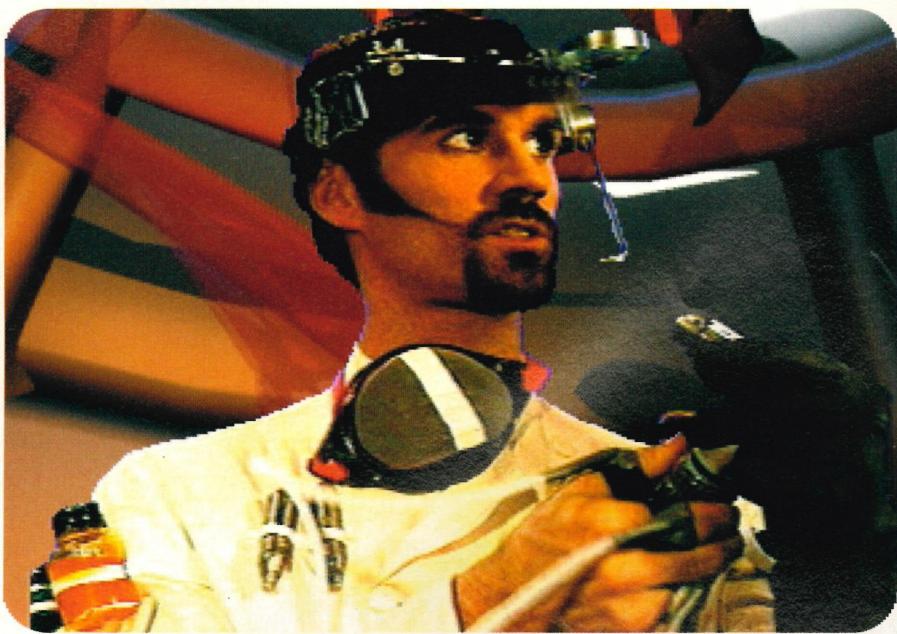
Interactivity: 95%

Overall: 95%

Cost: £44.99

Out: October 28

Krystove Dydo, aka Doc



Born: 19/03/2026

Age: 37

Height: 5' 9"

Distinguishing marks: neural implant jacks all over his body.

When he was still an adolescent Doc also worked for Softech as a member of the team that pioneered the first genetic chips. But it was too much and he had a breakdown at 22, retreating to the underground. He saved Cutter's life once (and installed his neural implant). Cutter repaid him by smuggling him back into the States. Doc is a genius with an almost telepathic understanding of his hardware and makes a healthy living doing chip surgery on the black economy.

erally captivating gameplay.

Film sequences are triggered as you progress through the game, providing valuable clues to what's going on and painting thumbnail sketches of life in the urban underbelly of the next century. Other important clues can be gained by listening to Cutter's inner thoughts where he will ponder over the next course of action. The game also thoughtfully provides a countdown until your head explodes, and a "save game" option — use it!

But what really elevates *Burn:Cycle* above any game seen so far on CDi (and most of the others on rival platforms, come to think of it) is the atmosphere it generates. The 21st century created by production company, TripMedia, is utterly convincing, complex and multi-layered. The other characters you have to interact with are equally complex. The six principals — and even the cameo roles — reflect the culture of Cutter's universe. The music, scored by film composer Simon Boswell, is equally compelling and makes full use of the CDi player's CD/DA abilities.

There hasn't really been anything like this since film director Ridley Scott's *Bladerunner*. *Burn:Cycle* unites arcade elements, logical



Gala

Born:

19/03/2039

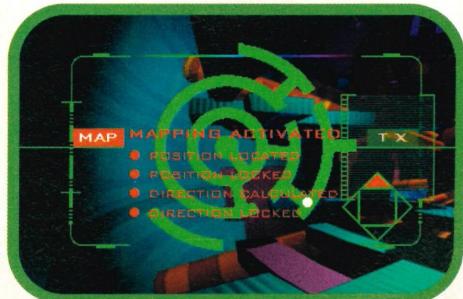
Age: 24

Height: 5' 8"

Distinguishing marks: snake tattoo, inside left thigh.

Gala is vicious, trained from an early age by terrorist organisation NAMO. Their aim is to reclaim parts of the city for the original native inhabitants. Certain sections of the city have a mystical significance for NAMO's members. Gala is a member of their elite inner circle and her involvement with Cutter, and her willingness to help him, can only mean that he's got something she wants.

puzzles and general questing into a gritty game that will probably end up having a 15 certificate slapped on it. Urban survival collides with high-tech, quasi-mysticism and enough raging conspiracy theories to keep even the most ardent JFK obsessive happy for weeks. It is, quite simply, breathtaking.



With its brilliant graphics, superb soundtrack and convoluted plot, Burn:Cycle is setting the CDi industry on fire. ANDY STOUT finds out what sparked off the team that masterminded the hottest CDi game in town

TRIPPING OUT

If Burn:Cycle the game is impressive, the statistics behind it are even more amazing. This is a game made up of a serious amount of numbers: 2.25 million polygons are contained in the 3D models scattered throughout the gaming areas, there are 27,000 frames of animation, 20 live-action speaking roles, more than 100 live-action sequences and 253 interactive views.

People who accuse CD games of being a triumph of style over content are wide of the mark with Burn:Cycle. It is stuffed full with content.

David Collier, the game's producer and designer, doesn't even look tired, considering the amount of work involved. "There have been about 19 months of core production," he says, "but as an idea it's had a lot of changes. Eitan had the idea for a comic about three years ago and I had an idea for a game about the same time." Three years on, the title has finally been completed.

Collier is sitting in TripMedia's conference room with Eitan Arrusi, Burn:Cycle's writer and live action director, and Olaf Wendt, the game's visual director. It's in a warren of offices just to the north of London's Leicester Square, crammed with Macintoshes and Silicon Graphics workstations which are humming with activity as the company braces itself for the game's launch.

"I had an idea for a comic called Logic Bomb, which formed the basis of the original game," explains

Arrusi. "It was to have a computer graphic background, which Dave was going to do, plus live action. The intention was to create something like a photo love story, but Cyberpunk. 2000AD bought it and were waiting for copy from us when we figured out it just wasn't viable financially. The idea eventually became Burn:Cycle."

The logistics of producing the game were incredible. The rendering and processing of the 3D images took 12,000 hours of machine time to complete

TripMedia has altered along with the game, too. Wendt says that they originally thought five people would be able to handle Burn:Cycle. Ten were ultimately needed, and when you consider that the 3D animation took 7,800 man-hours of work alone, it's easy to see why.

The logistics of producing the game were incredible. The rendering and processing of the 3D images took 12,000 hours of machine time, and the live action sequences had

400 separate story boards culminating in a 14-day shoot. The 20-minute original soundtrack was scored by Simon Boswell, who has composed music for films such as Hardware. And as if that wasn't enough to handle, stitching it all together meant that TripMedia had to venture into virgin territory.

"The most complicated part was that a lot of what we did had never been done before and we often had to do things that were at the cutting edge of production," says Arrusi. "That was really scary. We had based our predictions on the fact that suitable editing software would come out on the Macintosh in time for us to edit. It's all to do with the production path, and we really had no idea which element would come first."

Wendt agrees: "If you look at an established media production industry such as the film business, you have your spark, you have propmasters, and so on. These people do specific jobs and if you are putting a production together, you have the experience on tap."

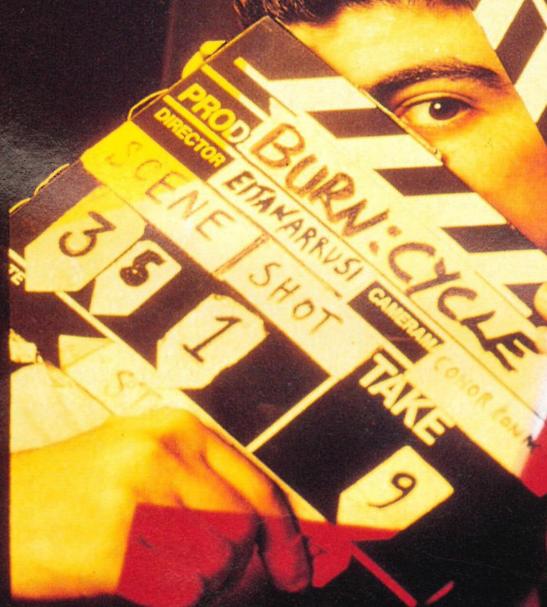
Collier points out that TripMedia had no precedents to follow. "In films and other existing media you can simply re-edit. But with this, if you change one thing you might have to unravel the whole disc and go back to the beginning. Problems, headaches and rethinks were commonplace."

"About 50 per cent of our time and energy has gone into what is considered to be research and development," adds Arrusi. "Everything you see in the title is original — from the software which was created by our technical director Graham Deane, to the host of software not in the disc that we had to create to handle assets."

"A simple example is that we digitised all the sound and all the video, did the editing and then about a month ago we realised the sound wasn't up to scratch, so we went back and redid it. Nobody was prepared for that. But at the time we

BURN:CYCLE

THE ULTIMATE INTERACTIVE MOVIE GAME



SOL CUTTER BROS. PRESENTS

BURN:CYCLE

100 HOURS IT'S BOUND TO EXPLODE

DV or not DV?

When you see Burn:Cycle up and running, it is difficult to believe it isn't a Digital Video title. There is a slight lessening of picture quality in the live-action sequences that only run at 12 frames/second, but the trade-off is that the 3D graphics and the live-action run at full screen without using the DV cartridge. Besides, the graininess only adds to the atmosphere of the game. TripMedia has got around the DV problem by squeezing every last piece of silicon out of the CDi's on-board processors and there is some rather sneaky software carried on the disc, written by Graham Deane. The main rationale is obvious. There are more base case players than there are those equipped with DV cartridges, and

TripMedia and Philips want to sell to as wide a market as possible. But there's another reason. To produce the game to MPEG 1 standard at 25 frames/second would have doubled the production time and led to a serious cost increase. Also, there are plans for Burn:Cycle to be developed for other platforms, which is a lot simpler without MPEG.



had no way of knowing that we would have to do that."

"There are so many variables," says Collier. "Even the people at the pressing plants found they could squeeze another 15 seconds on the disc. Graham's written compression software but you never know quite how much it will compress until you've tried it. And everyone has a different way of talking about things. Some people talk in minutes, some in megabytes, some in disc sectors. It is like switching from Greek to French and then to German."

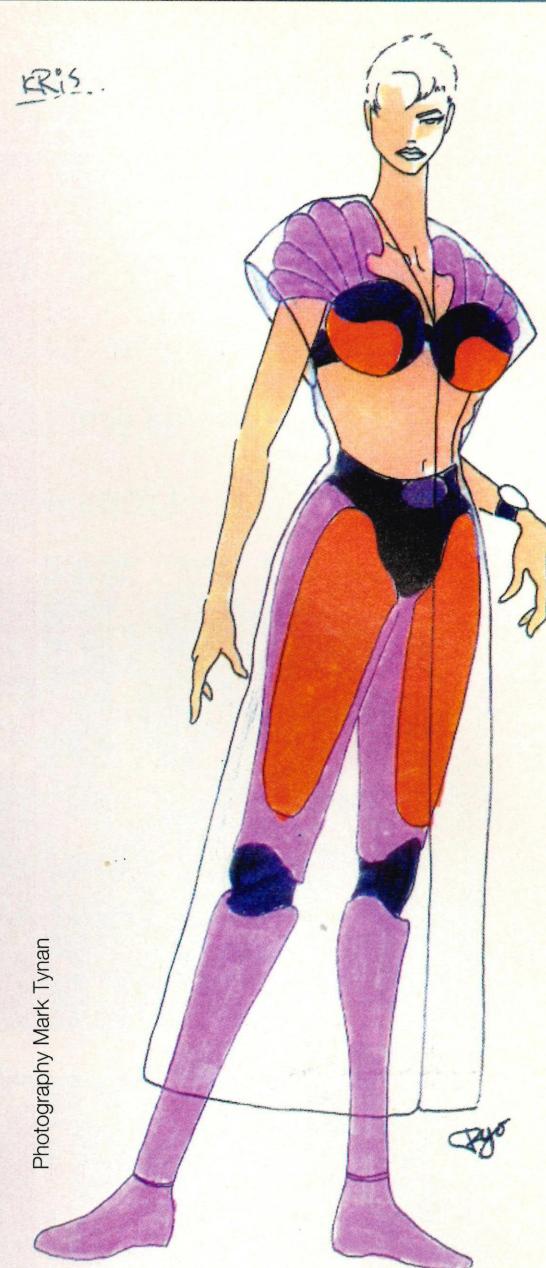
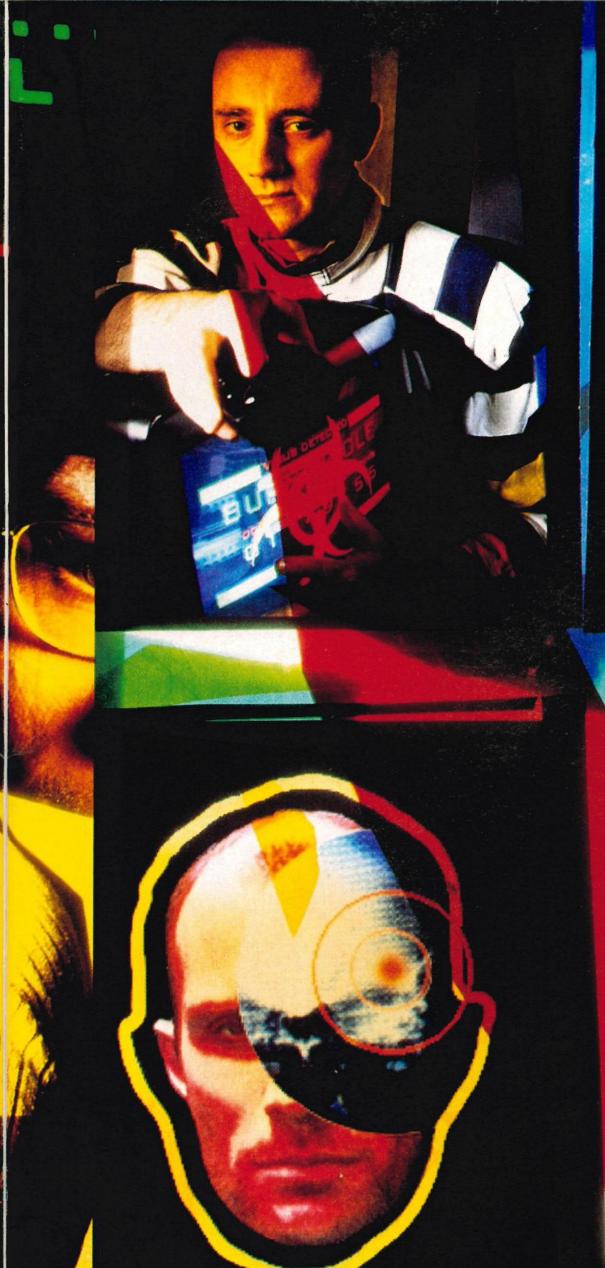
But this juggling act has produced one of the most cost-effective Cyberpunk portrayals ever.

The graphics, the live-action sequences, the music and the convoluted plot line add up to a thoroughly atmospheric experience. "Total immersion," as Arrusi calls it.

Burn:Cycle's soundtrack is one of the aspects that gives it life. Simon Boswell's original score might only be 20 minutes long, but as with all the best film soundtracks, it is completely unobtrusive. You don't actually notice it unless you concentrate hard, but the sense of atmosphere it gives to the game is incredible.

"Simon was approached through a friend of ours who was acting as his agent at the time," says Arrusi. "He was really keen to do the title, and did it for a fraction of what he is getting now for a movie called Hackers."

Simon was really good for a lot of the heavy, atmospheric stuff, particularly for the backing of the movie scenes. His work in the game-play sections involved a lot of post-production work at our end though — making loops and cutting his



Photography Mark Tynan

music. Using Graham's software, we have continuous music. There are crossplays, loading one thing and dumping another, while other stuff is going on," adds Collier.

Whatever TripMedia has done with the music — and they are keen to point out that Simon's work just needed skewing slightly to the media involved — it works superbly. Using his movie background, Simon sets the scene within a couple of notes, sucking you right into the game. TripMedia tried using techno artists as they had assumed their music would be more in keeping with the technological aspects of the game, but found all they were getting was Burn:Cycle, the 12 inch remixes.

The music adds to the sense of realism in a game that is likely to get at least a 15 certificate from the censors. This is not a game that has

Left: Olaf Wendt, the visual director on Burn:Cycle. Above: David Collier, producer and designer at TripMedia. Above, right: one of the early costume sketches for Kris

plumped for the soft, sanitised option and aimed for the children's market. And there is not a cuddly sprite in sight. "We always knew that it was likely to be an 18 plus title," says Arrusi. "I used to say that it was an 18-25 title, but then 35-year-olds would be fed up because they would want to play it. It is not aimed at the kid's market, but that is not deliberate, it is just what I do."

"Our problem is that we grew up with consoles — and quite frankly, we're bored with the games you can get on them," says Collier. It's basically the same game with a few new

sprites added here and there. We set out to make a game for ourselves, and it just happens that we are not 14 year-olds.

"There is an assumption that video games should be for a younger audience, but that's an assumption without basis. Video games have always been sold in toyshops, but we are not in the toy business anymore. It is now a mature market," he adds.

And the CDi market is maturer than most. But TripMedia isn't worried about losing sales if it gets an adult classification. "There are also a number of clear marketing reasons there, too," says Arrusi. "When we started, nobody was targetting the 18-plus market. It is a rich market that's into science fiction, and that's another reason for basing the game on that genre. Actually, I'm not sure I could make a kid's title."

A challenging platform game on CDi — with gorgeous graphics into the bargain?

Whatever will they think of next?

JASON ALESI steps back in amazement!



THIS IS CARTOON GRAPHICS AT THEIR FINEST — DECENTLY-SIZED SPRITES THAT ARE A MIXTURE OF THE FUNNY AND THE SURREAL

THE APPRENTICE



Life, as many eminent philosophers have frequently remarked, can be a bit of a downer. This is particularly true if you live in the sort of fantasy world that Tolkein created.

You see, you'd think being a wizard's apprentice would be quite a doddle, really. A bit of thamuturgy in the morning, lunch, followed by hexing and rune-casting in the afternoon and you've got the evening to yourself to conjure up a few demons, then go out and raise hell.

That should keep you safe — far from the front line of dragon slaying, maiden-rescuing and dashing off on quests. Not, however, if you are Marvin and you work for Gandorf S. Wandburner III.

It would be nice to say that *The Apprentice* is a platform game with a difference. It is not, of course, as platform games are hardly renowned for pushing the boundaries of creativity, but it is very good at what it does. If we have to have a platform game on CDi, then *The Apprentice* is the type we want.

Marvin's problems come with the six errands Gandorf gives him. These involve the plucky little chap jumping, flying and swimming round various towers to fetch equipment for the Great One. Unfortunately, the fantastic denizens

of these towers have grown used to having their peace undisturbed and they try to terminate Marvin's promising career with extreme prejudice.

You've guessed it. It's run, jump, kill the baddies, collect coins and defeat the boss time. Hardly original, but *The Apprentice* is saved from computer game ignominy by two things.

First, it's extremely hard. It is not just a moderately challenging platformer that will take anyone who's been playing these games for a few months a handful of days to complete, but a total git of a game.

There might only be six levels, divided into three stages each, but those levels are seriously big. Based around towers, the gameplay naturally relies on vertical scrolling, and some of them must be nudging the top of Mount Everest, judging by their height. Vertical scrollers are always trickier than horizontal ones, and Marvin's mission isn't helped by the sheer volume of ways for him to meet an untimely death.

Axes swing, acid drips, gargoyles belch fire, canons let off bouncing bombs, knights try to ram raid you into oblivion — and that's just the first level. As you progress further into the game, you are assailed by delights such as toxic acid barrels,

aliens, maggots, killer raccoons and mad monks that chuck homing fireballs through the ether. Add a ten-minute time limit for each stage and, boy, do you have a challenge on your hands.

The second element in favour of *The Apprentice* is the sheer graphic lushness of the game. This is cartoon graphics at their finest — decently-sized sprites that are a mixture of the funny and the surreal, which assault each other against marvellous backgrounds.

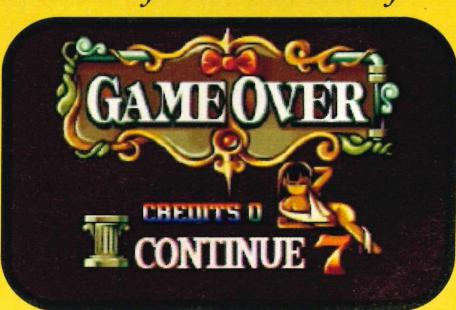
It doesn't exactly stretch the CDi player's processing abilities, and there are no sexy polygons floating around, but the animation is fluid and the whole thing looks gorgeous.

The levels are different, too, with a selection of weapons that give variety to the gameplay. All in all, *The Apprentice* not only looks good, it plays well, too.

Cost: TBA

Out: November 25

Produced by The Vision Factory



A roaring success on other platforms, *Flashback* is at last coming to CDi. ANDY STOUT takes a peek at a princely game that plays like a dream

FLASHBACK

Make no mistake, *Flashback* is true royalty in a field of computer game peasants. It is the equivalent of watching Michael Schumacher hacking round the world's Grand Prix circuits while everyone else on the track is an OAP — or Michael Andretti for that matter — doddering round in a beaten-up Allegro.

And the game has had raging critical acclaim on every platform it's visited so far. Distributed through US Gold, its sales figures resemble the GNP of a medium-sized South American country. If all this sounds like hype — it is. But with *Flashback*, the hype is thoroughly deserved.

At heart it's a platform game, although that's a bit like saying Ryan Giggs can kick a ball around a bit. This is what a platform game should be — a huge, complex monster with

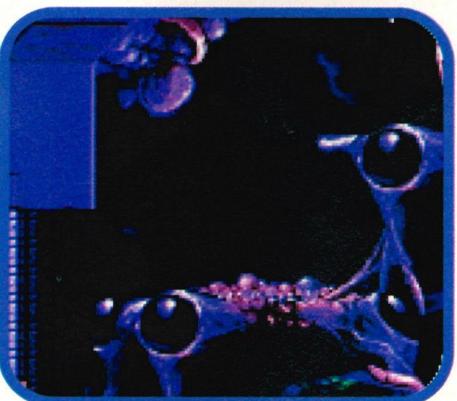
an engrossing plot, stunning sprite animation and superb backgrounds. Less of a game really, more of a lifestyle choice for the month it's going to take you to complete it (because you won't be going out much, I assure you).

The plot is one of those scenarios that unfolds gradually as you delve deeper into the game, so going into detail would spoil a lot of *Flashback*'s impact. Let's just say that you are Conrad Hart and you've woken up on an alien planet with your memory wiped clean because you knew too much about something. You find out pretty sharpish that you're going to have to get back to Earth somehow and discover rapidly that there are a lot of people out to kill you.

If the game looks good and sounds good, particularly some of the animated sequences that link parts of the action together, it plays like a dream. Nothing in *Flashback* is simple and nothing should be ignored. A simple stone lying on the ground could be the key to completing the next level.

Levels vary from trying to navigate yourself through a hostile, alien forest, to an enormously involved level 2 that has you running errands for the labour exchange to earn money to buy papers. Those papers will get you into a contest where the prize is a ticket back to Earth. And so on and so forth, all in interweaving and interlocked layers.

It looks good, it sounds good and it plays like a dream. The CDi version has the potential to be the best version of the game yet, with drastically souped-up animation sequences punctuating the gameplay.

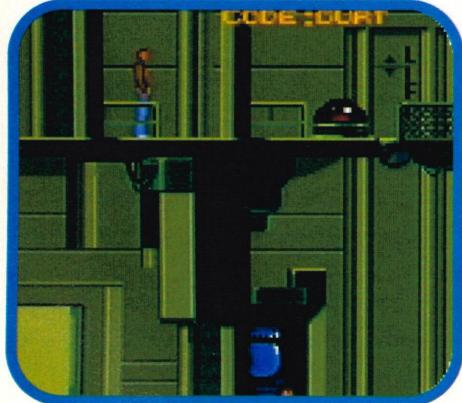


If you're only intending to buy a couple of games this year, put your money on this one.

Cost: TBA

Out: TBA

Produced by Delphine Software, France





CHAOS CONTROL

Climb in, sit down, grab the joystick and check your blood pressure because, says STEVE KEEN, here is the shoot-'em-up to end all shoot-'em-ups

This is it. The big one. This is the CDi game that you'll want to pawn your granny for. Now you've got no excuse for not forking out the extra cash for a Digital Video cartridge.

Forget Battleship, cast away Alien Gate and nudge Defender of the Crown off the arm rest and down the back of the sofa for ever. Chaos Control is here and it is going to shred your Y-fronts to pieces!

I'll be the first to admit it. I really didn't think the CDi player could handle a fast-paced shoot-'em-up. A slow moving, supermarket trolley of a shoot-'em-up, perhaps, but a fast-moving, nail-biting, eyeball-bulging blaster? No way! How wrong I was.

You take the role of Lieutenant Jessica Darkhill, squadron leader. Sitting in the cockpit of a fully-armed, surface-to-air fighter, you must fend off the calculated attack of interplanetary marauding aliens.

The extraterrestrial foes have invaded Earth and are swarming around the globe. Saving the planet will take you through four game



Huge robotic sprites and fantastically drawn alien craft roar past you at high speed

stages, mixing blistering arcade action with a modicum of wit wrenching and puzzle pondering.

That's the rub, but who cares when you just want to kick alien butt, and there's sure to be plenty of that with more than 13 different mechanoids, battle cruisers and fighters to destroy.



But nothing can prepare you for the incredible speed and frantic action. Huge robotic sprites and fantastically drawn alien craft blister out from the back of the screen and scream past you faster than a barrel of buckshot fired from a twelvebore! And can the backgrounds move? Can Lynford Christie run and catch the last bus home?

As squadron leader, most of the action takes place from a first person perspective, with you looking down the barrel of a gun sight. All you've got to do is place the cursor over the speeding targets and let rip.

The game's graphics are breathtaking. And giving Johnny Alien a firm slap on the wrist with a heat-seeking laser cannon has never been more fun. First impressions indicate that this game is guaranteed to be a monster. You'll get a full review in the December issue of CDi Magazine. Start saving now...

Cost: TBA

Out: December

Produced by Infogrames

MAD DOG McCREE

Under a hail of bullets and blood, cheroot-chewing, trigger-happy PATRICK BATEMAN is transported to the Wild West of Wyatt Earp in the brilliantly executed Mad Dog McCree

Fill your hand, you no good sonovabitch!" shouted the 32-year old BBC journalist as he unleashed a volley of shots across my living room. "Yeeehaah! Eat dirt, varmint!" added the 31-year old legal reporter sitting next to him on the sofa (the names have been omitted to protect the embarrassed, but you know who you are guys...)

Be warned. This type of behaviour is common among grown men (and women) who start playing Mad Dog McCree on CDi. There's something irresistibly regressive about the corny cocktail of B-Movie clichés and bogweed dialogue reproduced in stunning full-screen video and stereo audio on your living room TV set. And then, of course, there's the gun...

It may be plastic, it may be an inauthentic sky-blue colour, and the legend "Featuring Air Mouse™ Technology" may not mean much to Wild Bill Hikcock, but there is one thing in its favour — it makes a really satisfying "Bang!" when you pull the trigger.

But enough of the impressions and on to some hard facts. Mad Dog McCree was a big hit in the arcades back in 1990. As with Dragon's Lair, the game used a LaserDisc player to reproduce TV-quality visuals but added an extra layer of interactive hi-jinks by including a pistol rather than a joystick to control the action.

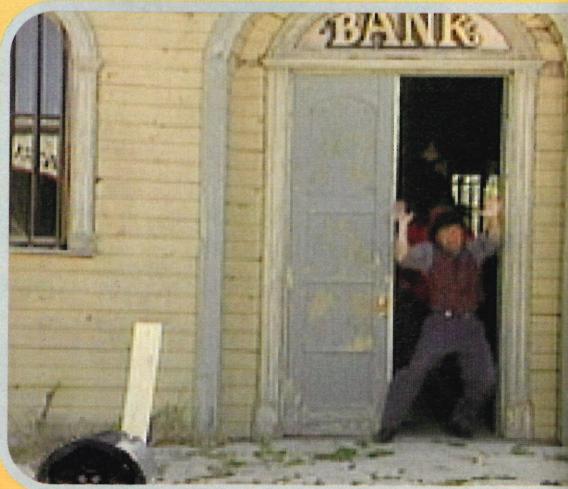
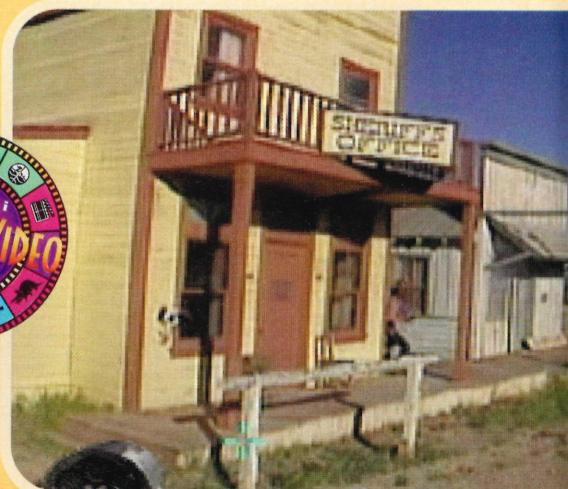
It may be ethically dubious, but there is something appallingly enjoyable about pointing a gun at a screen, pulling the trigger and seeing a real person bite the dust. (After all it is only a game).

The gameplay is simple but effective. The screen presents a first person view of the action, as seen by a gunslinger whose aim in life is to rid a God-fearing western town of an evil band of no good outlaws led by not-very-nice Mag Dog McCree. (Apparently he was going to be called "Geoffrey" but someone decided at the last minute that Mad Dog was a tad more appropriate!)

The plot (as such) unfolds only if you blow away the bad guys.

Though you can fire at the screen continuously, your shots can only hit people when a revolver icon, complete with bullets, appears at the bottom left-hand corner of the screen. As you would expect, firing a shot uses up a bullet, but you can reload instantly by aiming your pistol at the icon and pulling the trigger.

In between the shoot-outs, non-interactive video footage gives you clues as to what you should do next. At the beginning of the game, for instance, the old codger wearing long johns tells you that you have to free the sheriff from the jailhouse — and that the keys are in the saloon. That is unless you've let one of Mad



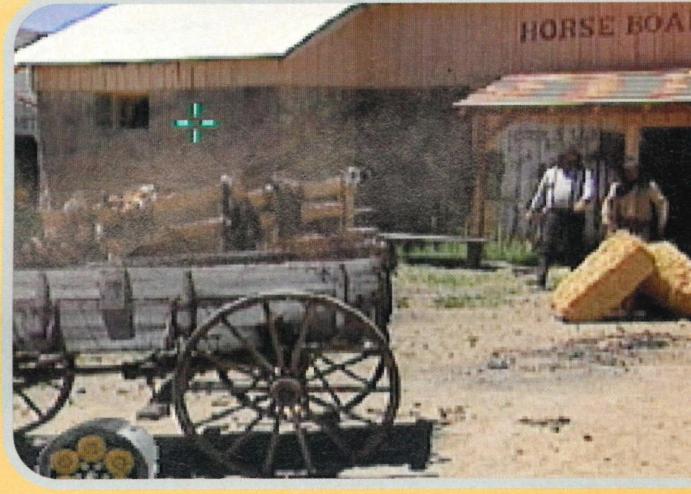
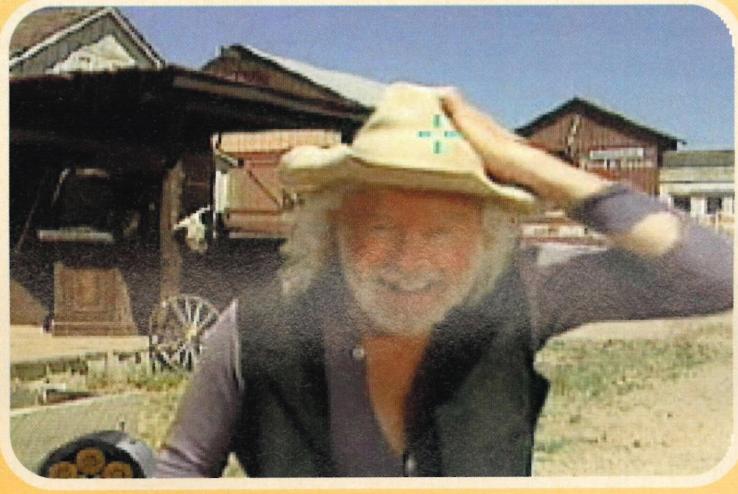
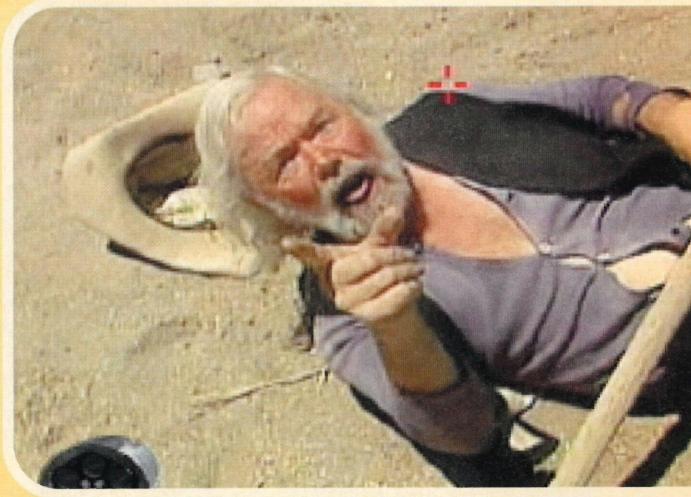
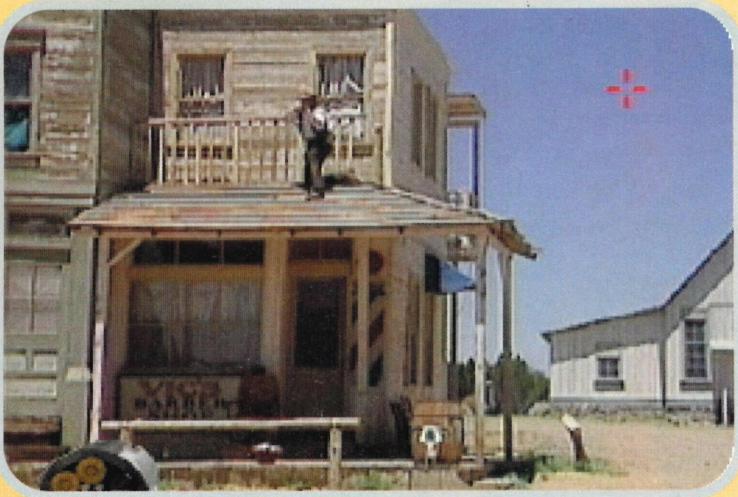
Above: shoot your way past the sheriff's office and the bank as you take on Mad Dog McCree and his merry band of bandits



Dog's goons shoot him, whereupon all he says is: "Arrrrrgggghhh!"

Occasionally, you are whisked off to a duel with a vicious looking bad-guy (you can almost smell the cheap liquor and chewing tobacco on his breath). In these instances, the standard revolver icon is replaced with a picture of a holstered gun. When the outlaw reaches for his weapon you have to unholster your weapon by shooting at the icon, and then take a bead on the villain. Success is rewarded with a spurt of digitised blood and a hammy death scene. Failure gets you yet another monologue from the doctor/undertaker, who, I guarantee, you will be seeing an awful lot of.

Mad Dog McCree on CDi has improved enormously on the early preview copy we featured in issue 3.



The game has been made a little easier (you now have five lives instead of three) and you've got the option to skip non-interactive video sequences by shooting at the screen.

And the game now auto-detects just how far you got through a previous sequence before you were shot — and remembers it when you begin your next life. So, for instance, you don't have to repeat the same old showdown with the bloke you've just killed outside the saloon roof every time you are struck by a bullet inside the bar. These changes help keep in check the frustration factor that often bedevils DV games.

But best of all is the gun itself. It's a pity it relies on cable instead of infra-red technology (Sega's Menacer, for instance), but Philips claims it was already cutting things pretty close to keep the bundle's price down to £69.99. Anyway, after a few minutes — and a couple of

shots of the local saloon's finest Bourbon — my mates and I were blissfully ignorant of the wires trailing across the living room. In fact, the living room itself had faded as we were transported back to the old Wild West while fanning our revolvers and chewing on our cheroots.

Beautifully presented, cleverly packaged and marvellously executed, *Mad Dog McCree* on CDi is possibly even better than its arcade incarnation. And with CDi, you can at least draw the curtains and lock the doors before you make a complete and utter plonker of yourself. Don't say you weren't warned!

Produced by CapDisc



RATINGS

Graphics: 94%

Sound: 92%

Interactivity: 82%

Overall: 87%

Cost: £69.99 (inc gun) OUT: October 14

LEMMINGS



The Lemmings have finally arrived! But, warns PATRICK BATEMAN, they are so addictive you could end up being a mouse potato...

After years of waiting, those loveable losers with the olive green mop-tops have finally ambled their way onto the CDi...yes, the Lemmings have arrived!

For the benefit of the one person reading this who hasn't heard of Lemmings (possibly because they've just emerged from a deep coma after five years!), here's a quick recap.

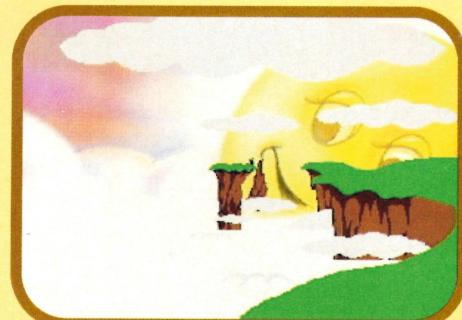
In real life, Lemmings are a breed of rodents, not unlike voles, that live in tundras. Legend has it that the creatures embark on periodic "death marches" into the sea; the reality is that the animals are looking for food and sometimes drown trying to cross rivers that are too wide.

In computer game reality, Lemmings are a tribe of cute little animals with bright green hair who are so completely oblivious to danger that they will walk off cliffs, on to bonfires, into treacherous water — you name the life threatening danger and they'll amble into it and meet a sudden death.

As you might expect, your job is to save them. Armed only with a cursor, you can assign various skills to individual Lemmings that will (hopefully) help their colleagues avoid the dangers and create a safe path back home.

If there is a huge great hole in the path of the tribe, for example, you would be well advised to highlight the leading lemming and give it the ability to build bridges just before the creature reaches the hole. The lemming then builds a mini bridge over which the rest of the tribe will duly trudge.

There are eight Lemming skills in all, varying from climbing to digging, from floating to blocking. As the levels become more and more dangerous, the player will have to deploy a variety of skills at crucial times to guide the gormless hordes to safety. A single mistake can mean that the entire tribe will march into oblivion, in which case you can save time by nuking the blighters and starting the level over again.

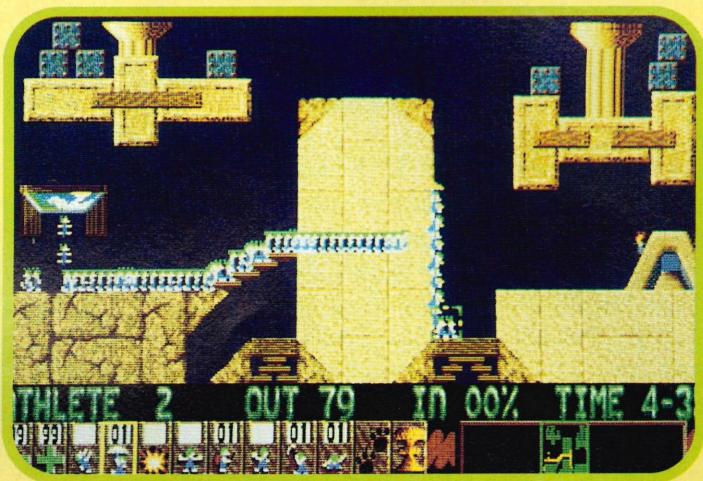
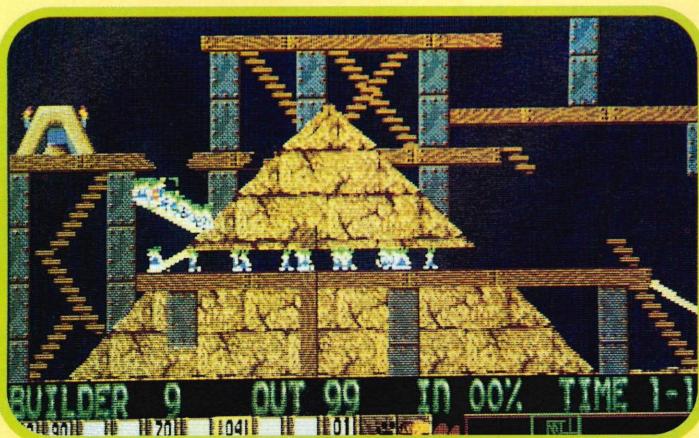


Words and screen shots can't begin to do justice to the sheer addictiveness of Lemmings. It's one of those games you start playing for five minutes at lunchtime and the next thing you know the night security guard is tapping you on the shoulder!

The combination of simplicity and addictiveness has helped make Lemmings one of the most successful computer games of all time. Since its launch in 1989, Lemmings has sold over three million copies on almost every computer and video game platform in existence — from the PC to Macintosh, SNES to Gameboy, MegaDrive to Amiga.

To give you some idea of the brand's lasting appeal, Lemmings 2 is currently number two in the home computer charts some 18 months after its initial release.

The Lemmings cult has already spawned two sequels (a third installment is due shortly) and a TV series featuring the nice-but-dumb creatures is in production in the US. All



told, the Lemmings have been a nice little earner for their creators — the Aberdeen-based developer DMA Design and publisher Psygnosis.

Now, finally, the bandwagon has reached CDi — and the good news is that Lemmings on CDi is virtually identical to every other conversion of the game. All 120 levels are here, as are the cute animations, the funky tunes and occasional Lemmings soundbites — such as the twee "Let's go!" that begins each level. CDi owners get an added bonus — an all-new cartoon intro featuring various Lemmings-related tomfoolery. This is unique to CDi as neither the PC CD or Macintosh CD versions included any enhancements.

I could only see two downers: the scrolling within the level was a tad sluggish and occasionally the on-screen text was submerged by the jazzy backgrounds.

Those two tiny gripes aside, Lemmings on CDi is a game that is guaranteed to keep you glued to the TV set well as into the wee small

Your task is to stop the Lemmings from ambling into numerous life-threatening dangers. You must help them dig holes, climb obstacles and build bridges to avoid a painful end

hours, humming strange tunes to yourself while degenerating into a drooling, glassy-eyed mouse potato.

Now don't say we didn't warn you. You want a social life? Forget it. You want to lose all your friends overnight? No problem. If you buy this game, hours of fun are guaranteed. But at a price. It's your choice.

Produced by DMA Design and Psygnosis



RATINGS

Graphics: 80%

Sound: 90%

Interactivity: 94%

Overall: 90%

COST: TBA

OUT: 9 December

DRAGON'S LAIR 2: *THE TIME WARP*

As he wrestles with killer snakes, JASON ALESI discovers that timing is the key to Dragon's Lair 2, Don Bluth's spectacular sequel

What happened? One minute Dirk was battling hectically with the foe, the next I stabbed the action button about a nanosecond too late and now he is rather uncomfortably implanted in a snake's stomach. At least I think it's a snake. I was a bit too busy fiddling frantically with buttons and joysticks to notice. Come to think of it, it could have been a Volvo.

Dragon's Lair 2 is a foray back

into the territory of Don Bluth, a world of Disney-quality animation and wonderful sound that passes in a blur of insane activity. An interactive cartoon, basically.

The emphasis there is on the word basic, though. Critics of these games have never denied that they look and sound spectacular, it's just that the gameplay does not match.

Dirk gets himself into situations and then you either leg it in one direction or hit out with your



sword — and that's it, really. To help you, either your sword flashes or a yellow glow appears in the direction it would be wise to head before the baddies claim you. Sound's easy? Well, it's not!

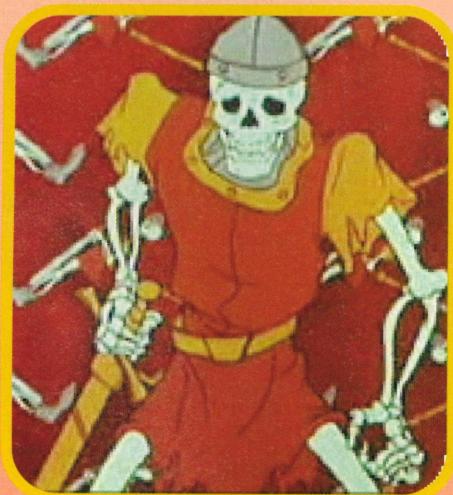
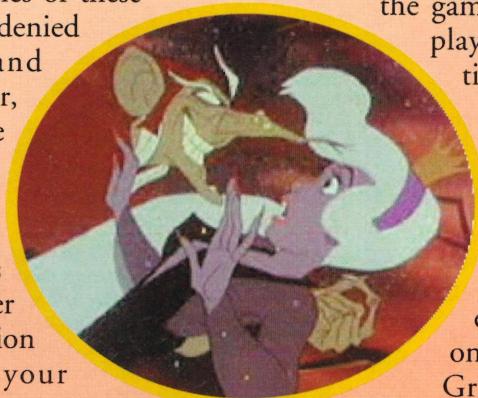
Timing is the key, and there are far more action-packed moments in this game than there were in the original Dragon's Lair (where a lot of the time you were simply a spectator). Get one move wrong — and

the game also occasionally plays in mirror reflection, just to confuse you — and you are back at the beginning of the level. The game doesn't have a password level, either, which verges on the criminal.

Graphically, though, Dragon's Lair 2 is about as good as these games get. Interactivity is limited, but if you ever manage to know a level well enough just to push the buttons and concentrate on the animation, it looks absolutely marvellous.

DL2 is far from perfect, but it is a great improvement on the original. Bluth fans will be ecstatic, the rest of us will get blisters.

Produced by Superclub/ICDI



RATINGS

Graphics: 90%

Sound: 89%

Interactivity: 72%

Overall: 81%

Cost: £49.99 Out: November 25

It may not be as challenging as other beat- 'em-ups, but Mutant Rampage has enough blood, guts and sick humour to keep Patrick Bateman off the streets!

MUTANT RAMPAGE

The year is 2068", proclaims the introduction to *Mutant Rampage: Bodyslam*, "And things have changed..."

Not half. The Earth has been ravaged by the Millennium Wars, a "Grey Tremor Plague" has killed off one-third of humanity and radiation fallout from the "Thanatos Meltdown" has created some seriously ugly mutant babies among the survivors.

Meanwhile, what remains of civilisation has been wired up to a global superhighway, imaginatively branded the Cybernet. The top-rating "sport" on the supertube is Bodyslam — a sort of no-holds-barred, tag team beat-'em-up frenzy that pitches muscle-bound humans against a variety of mutants, animal-human hybrids and bionically-enhanced heavies. In other words it's just like WWF wrestling, only slightly less weird.

Enough of the scene setting, what about the game? Well as you probably know, *Mutant Rampage: Bodyslam* is a left-to-right scrolling beat-'em-up which combines sprite-based action with full-screen cell animation courtesy of the DV cartridge. You control one of three human characters — "The Naturals" — in a televised tour of ten ruined cities across the globe. At selected points in each city there is a "Tag" icon which allows you to swap your character with one of the two alternatives.

THE THREE NATURALS ARE:
DAEMON STONE: a very big bloke whose body ripples like a bin-liner stuffed with footballs. He's slow, but then so is a steam roller,

and you wouldn't want to get in the way of either.

TORY SWIFT: no it's not Margaret Thatcher on speed, but a lithe, athletic and exceptionally quick female fighter whose signature is a balletic coup de grace.

RACK SAXXON: to be honest, Rack is a bit of a duffer in the duff-'em-up department. His one saving grace is a Vinny Jones-style sliding tackle.

Mutant Rampage: Bodyslam is the first CDi beat-'em-up and my initial impressions were very favourable. The sprites are detailed and hefty, the music is a pulse-pounding mix of techno and hip-hop and the sound effects of fists on faces are reassuringly solid. Special mention should also go to the backgrounds to the action. They are beautifully drawn and full of clever touches (portraits of Chairman Mao in Beijing, for instance).

But, at the end of the day, gameplay is what it's all about, and here *Mutant Rampage* is not quite the knockout it should have been. Basically, beat-'em-ups need a fistful of special moves to stop the player becoming bored with random button tapping — and *Mutant Rampage* doesn't have them.

The total offensive armoury of your character is punch, throw, aerial kick, and two special moves. There are no defensive moves. Of course, this does make the game dead simple to learn — unlike *Streetfighter 2* — but within minutes you'll have mastered every variation. Once you've done that, all you've got to



look forward to are different enemy sprites and new backdrops.

What the game does have going for it, though, is a brutish sense of humour. For instance, you can literally punch the heads off one type of irradiated irritants — and then use the severed head to pummel their bodies! Alternatively, watch out for evil Stinky, whose special move is a particularly vile form of chemical warfare. Yes, you guessed it, he breaks wind in a highly offensive manner. A case of fighting below the belt...?

It is these incidental details, rather than the gameplay, that lifts *Mutant Rampage* out of the ordinary. It may not have the challenge or the longevity of *Mortal Kombat* or *Streetfighter 2* (it's only a one player game, for a start), but it is a beautifully presented beat-'em-up with more than enough blood, guts and sick humour to keep this reviewer kicking mutant butts well into the wee hours.

Produced by Animation Magic

RATINGS

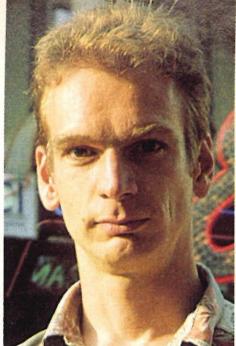
Graphics: 84%

Sound: 88%

Interactivity 85%

Overall: 82%

Cost: TBA Out: 25 November



As the nights draw in there will be plenty of excellent films on CDi to keep you amused.
BEN SOUTHWELL helps you choose



APOCALYPSE NOW

The Vietnam war film to end all Vietnam war films, *Apocalypse Now* starts with "The End" by The Doors, and sinks into hell. It is quite simply, one of the best films about war ever made.

At times director Francis Coppola must have thought he was fighting a war of his own just to complete the film. Production was plagued by so many setbacks (including typhoons and a heart attack for lead actor Martin Sheen) that it became known as *Apocalypse When*. The result, however, is more than worth the struggle. It's an epic in every sense of the word.

The story of a covert military operation

involving a journey up river into Cambodia to "terminate" the command of a US officer (played by Marlon Brando) who's gone off the deep end, is really rather secondary.

Apocalypse Now is about the sheer lunacy of military might gone mad in surroundings that are both alien and hostile.

At times overwhelming in its audacity, *Apocalypse Now* is a stunning assault on your eyes and ears and quite rightly won Oscars for best cinematography and sound.

It's full of memorable moments: from the helicopters playing Wagner as they attack (brilliant with CDi's digital sound), to Robert Duvall as a battle-hardened pro insisting his men make the most of the surf — even under fire.

Unfortunately, the film becomes bogged down in the last third with too much confused philosophising. Coppola was reputedly unsure about how to finish the film and showed it as a work-in-progress at the Cannes film festival to get feedback. It was a brave move, but the end is still muddled.

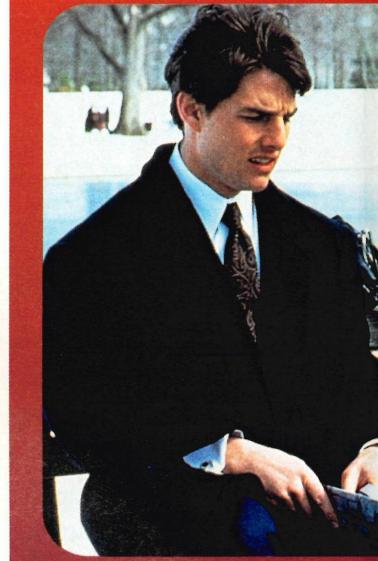
The rest of the film, however, more than makes up for this. It's a "must see". Watch out for early appearances by Harrison Ford and Larry Fishburne. Coppola himself appears as a TV director in the middle of a battle.

Rating:

Available: October 28th



The sound of Wagner as American helicopters launch an attack is breathtaking



Tom Cruise plays the part of a young lawyer who has it all, but then nearly pays the ultimate price



PLANES, TRAINS AND AUTOMOBILES

A witty and touchingly human comedy, that's what you get when you team up John Hughes (Home

Alone, The Breakfast Club, Ferris Bueller's Day Off), Steve Martin (Roxanne, Parenthood) and the late, great John Candy (Splash, Cool Runnings).

Martin plays Neal Page, an advertising executive keen to get home to his family in time for Thanksgiving. Unfortunately the elements (and almost everything else) conspire against him as all the perils of holiday travel happen to the same person at the same time. Initially it's a case of a first class traveller (Martin) finding himself sitting in economy next to a talkative shower curtain ring salesman (Candy). The flight is then re-routed and before he knows it Martin is sharing his journey with Candy as they try cars, trucks — just about anything to get home.

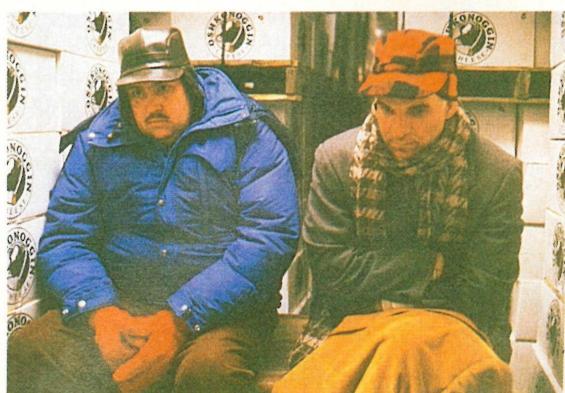
It's a simple enough idea, but what makes this odd-couple road movie work is John Hughes' keen eye for character and detail. At his best, Hughes is a writer and director who creates comedy out of situations that have a basic truth, however outlandish they may appear. He's a sympathetic author who cares about his characters and it shows in all his films.

Planes, Trains and Automobiles is no exception. It's very funny and both Martin and Candy are perfectly cast. Candy is particularly good in a part that could easily have turned into a loud-mouthed bore if played by a rather less sensitive comedian.

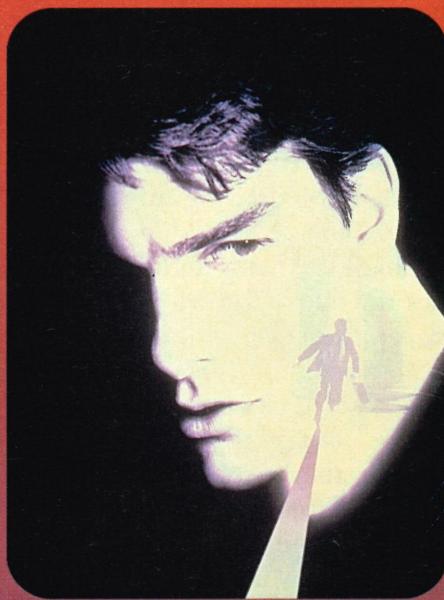
My favourite scene is where the two of them are forced to share a bed for the night. They wake up in the morning, leap out of bed and start talking about baseball.

A funny and moving film, it's ideal viewing as the nights draw in.

Rating: **★★★** Available: October 28



Steve Martin and John Candy on a journey through hell



THE FIRM

John Grisham is one of the most popular writers in the world. So when The Firm became the first Grisham novel to make it to the screen, Paramount must have been certain of a winner.

The film was, of course, a huge hit, but not an unqualified success. As with all the films of Grisham's work to date (The Pelican Brief and The Client), they're not as good as the books. The Firm is easily the best so far but the page-turning quality, which makes Grisham's books irresistible, has not made the transition to the screen.

Tom Cruise plays Mitch McDeere, a Harvard law graduate who thinks all his prayers have been answered when he lands a job with the large Memphis practice of Bendini, Lambert and Locke. The pay and conditions are better than he could possibly have hoped for and the opportunities excellent. Indeed, the company seems more like an extended family than a firm of the best tax specialists around.

There's just one catch, though. It's a job for life. No-one has ever left of their own free will. The reason becomes clear as the film progresses, revealing a host of very shady dealings indeed.

The Firm should score top marks on every level. Tom Cruise is perfectly cast as the eager young lawyer.

Gene Hackman is superb as his appointed mentor and there's entertaining support from Holly Hunter, Ed Harris and Jeanne Tripplehorn, as well as a host of others.

Director Sidney Pollack is a true Hollywood pro, scoring successes in a variety of genres with films such as Out of Africa, Tootsie and Three Days of the Condor.

But a thriller two and a half hours long (it goes over three discs instead of the usual two) had better be a cracking story. Despite a sure-footed start and a very clever conclusion, The Firm gets lost in the middle with too many obvious plot twists and a misplaced attempt to flesh out McDeere's domestic life.

This is the first CDi film to be a simultaneous release with the VHS video.

Rating: **★★★** Available: October 28

FROM RUSSIA WITH LOVE

Okay, I admit it, I'm a Bond fan. Maybe it's the cars, maybe it's the lifestyle, or maybe it's just that these early entries in the series were actually very good films.

For this second Bond film the producers Albert R Broccoli and Harry Saltzman took the then unprecedented step of spending more on the sequel than on the original film. The plot was bigger, the stunts were more ambitious, and there were more exotic locations. The film was a runaway hit and spawned a series that is still drawing crowds to this day.

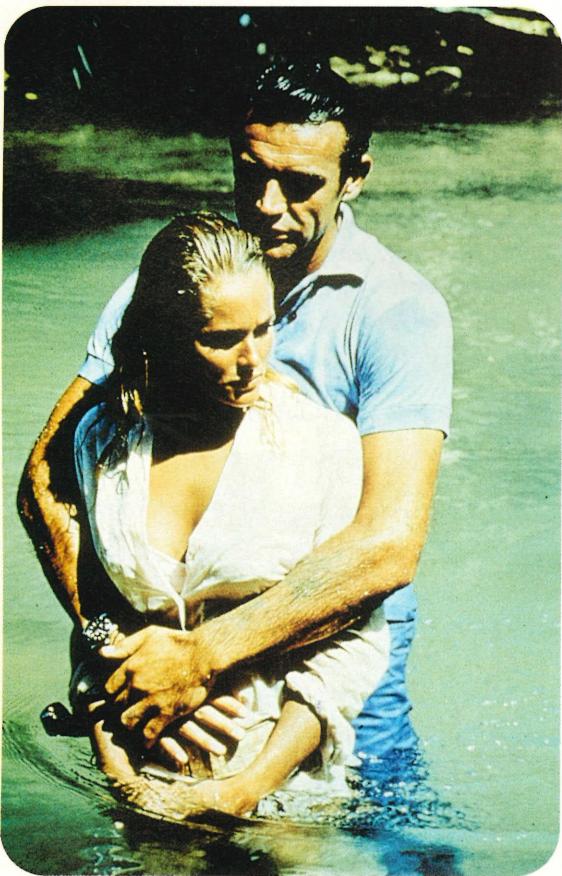
The plot is pure hokum. A staged theft of a deciphering machine that is nothing more than a trap for Bond by the evil SPECTRE. In these early films they didn't try to cast the role of the evil genius behind SPECTRE. Instead, all we are ever shown is a pair of hands stroking his trademark cat. It's stylish and tremendous — words that describe the

whole film. There's a great fight on a train, shoot-outs, a boat chase, and explosions galore, and while they may not match the modern sophistication of *True Lies*, they're still classy and definitely classic.

From Russia With Love has one of the best titles of any Bond film. It also has some of the best acting. Robert Shaw is wonderful as Grant, the SPECTRE man trained to assassinate Bond, and Lotte Lenya makes a tremendously evil Rosa Klebb with her viciously spiked shoes. The only weakness is Daniela Bianchi, who turns out to be one of the weakest of the Bond heroines. Even so, it's still an immensely enjoyable.



Top: Sean Connery tries out his usual suave bedside manner. It seems to work. Below: beautiful young women are an essential part of the Bond myth — our man James just can't seem to do without them



Rating: Available: October 28

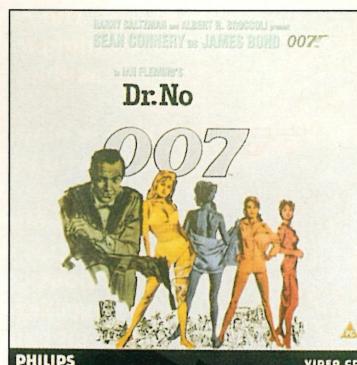
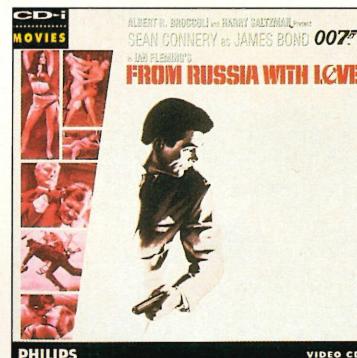
DOCTOR NO

As the film that launched James Bond on to an unsuspecting cinema audience 32 years ago, *Doctor No* looks as good, if not better, than it did then, acquiring classic status along the way.

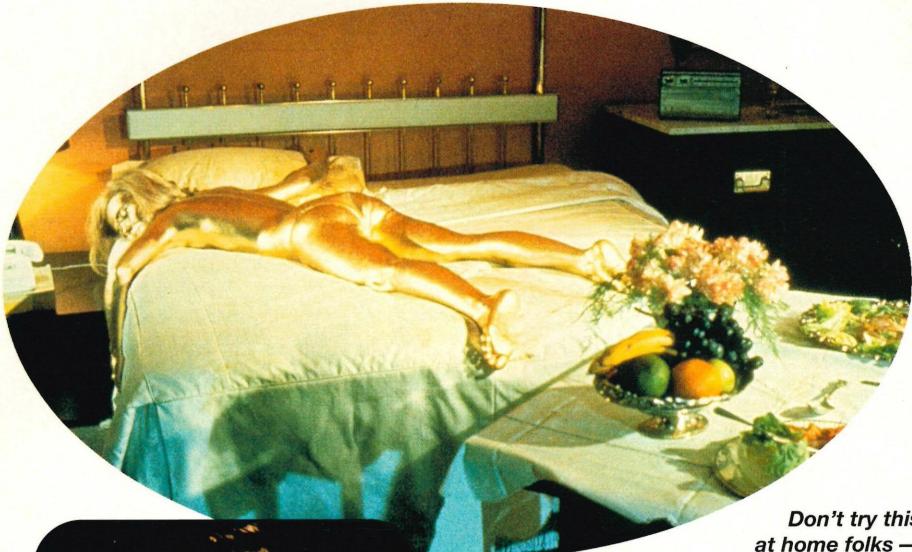
This first Bond film has all the elements that have made Bond such a hit. If it is a little rough at times, it's remarkably well polished as a model for the series that was to follow. With a little refinement the style of *Doctor No* has formed the basis for every Bond film since — including that wonderful Bond theme tune and the plot which has been recycled more than once!

Doctor No is one of the few Bond films that sticks closely to the Ian Fleming novel. It's set in Jamaica where someone is interfering with American rocket launches. The villain has his headquarters buried deep within the rock of his own island, which is shrouded in mystery. Sean Connery wears the role of Bond like a new suit you know you're going to like. Joseph Wiseman is excellent as Doctor No (although apparently Christopher Lee was first choice for the part), and Ursula Andress is unforgettable in one of her first big films as Honeychile Rider, one of the classic Bond heroines.

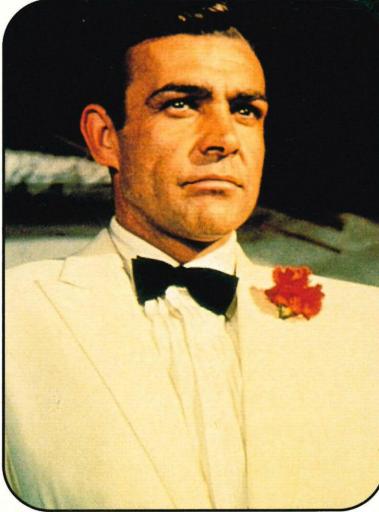
The Bond films have become an institution. And if you want to know why they have been so successful, another look at *Doctor No* will remind you.



Rating: Available: October 28



Don't try this at home folks — you might end up dead



GOLDFINGER

Thirty years old this month and still the best Bond film ever — Goldfinger is a classic piece of cinema. With the latest Bond film (the 17th no less) about to go into production, now is a perfect time to see what has made this series the most successful in the history of the cinema.

The third in the series, Goldfinger, is in many ways the archetypal Bond film. Sean Connery (surely one

of today's most commanding actors) is completely confident in the role of Bond. The plot is suitably grandiose, involving a plan to break into America's gold reserves at Fort Knox.

Goldfinger is the first film where Bond drives his trademark Aston Martin (ejector seat, machine guns, revolving license plates at the ready). Add two memorable villains — Gert Frobe as Goldfinger and his assistant Oddjob, complete with steel-rimmed bowler hat — plus a heroine called Pussy Galore and the Bondwagon doesn't come any better than this.

Of course, this is film-making from a different era and many of the stunts and thrills have been bettered. But, like the football cards you collected as a kid, nostalgia is all part of the attraction and this classic movie just keeps getting better and better.

Who can ever forget Connery strapped to a table, a laser slowly burning its way between his legs. Asked by Bond whether Goldfinger expects him to talk, Goldfinger replies: "No, Mr Bond, I expect you to die."

Rating: ★★★★★

Available: October 28

The first three Bond films starring Sean Connery will be launched in a three film pack costing £49.99.



COMING TO AMERICA

Eddie Murphy and director John Landis scored a huge hit with Trading Places, one of the films that launched Murphy's career into the stratosphere. Teaming up

again must have seemed a great way to repeat the magic. Unfortunately, Coming to America isn't in the same league. Even so, this slight comedy managed to take \$65m at the US box office, a sign of just how bright Murphy's star was shining at the time. He plays Prince Akeem of Zamunda, an African Prince determined to marry an American girl. He travels to America and disguises himself in order to find a bride who will love him for his personality, not his fortune. His father (played by James Earl Jones, who provided the voice for Darth Vader in Star Wars) disapproves and sends Semmi (Arsenio Hall) to spy on Akeem. Coming to America is not Murphy at his best. It looks as if he and Landis (who is an erratic director anyway) are treading water after the success of Trading Places.

There's enough to keep you amused, but jokes are thin on the ground, and the story even thinner.

This CDi version has survived the encoding to disc without too much of that distracting pixillation. There are, however, a couple of scenes where it rears its ugly head — most notably in the dancing at Prince Akeem's engagement.

What lifts Coming to America out of the ordinary is that Murphy appears as four different characters. And the make-up is so superb it radically alters his appearance for each part. These cameo roles are one of the best things in the film and show a depth to Murphy's acting talent that has only been hinted at in his starring roles.

Rating: ★★

Available: Now



Eddie Murphy (left) and Arsenio Hall



Above: Anjelica Houston (centre) is superb as Morticia in this wonderful tale of dysfunctional family life

performers all revel in their roles. Anjelica Huston could have been born to play Morticia, but the film belongs to Christina Ricci as the perfectly deadpan Wednesday, a child with murderous intent. Joan Cusack is barely recognisable as the nanny with death and money on her mind.

This is a delicious antidote to the usual films about family life, and one of the first CDi films to be released simultaneously with the VHS version. Buy it.

Rating: ★★★★ Available: November 11

ALIVE

This is, in many ways, a very brave film for Hollywood to attempt. It's the sort of tale guaranteed to send publicists running for cover telling, as it does, the true story of the rugby team involved in the Andes air crash of 1972 when the survivors were forced to eat flesh from the dead in order to survive.

I expected *Alive* to pull every punch and gloss over the less acceptable parts of its story. But although the publicists stayed true to form (avoiding all mention of cannibalism), the film makers tackled the subject head-on and deserve credit for their attempt to bring the story to the screen. Unfortunately, this is one of the best parts of the book.

Unfortunately, this tale of the triumph of the human spirit over adversity never quite hits the mark. It begins well enough with one of the most authentic plane crashes I've ever seen on screen. And it also features some fine performances from its young cast (and an uncredited appearance by John Malkovich). But the script (by John Patrick Shanley who won an Oscar for *Moonstruck*) tries to include too many characters, leaving us confused when we should be involved.

Nonetheless, *Alive* has some breathtaking film-making amid stunning scenery. It's an impressive attempt to tell a very difficult story, even if it doesn't quite come off.



Cannibalism may not be everyone's bag, but stuck out in the Andes with your team mates fighting for survival, what would you do?

RATINGS:

☆=poor

☆☆=average

☆☆☆=good

☆☆☆☆=very good

☆☆☆☆☆=excellent

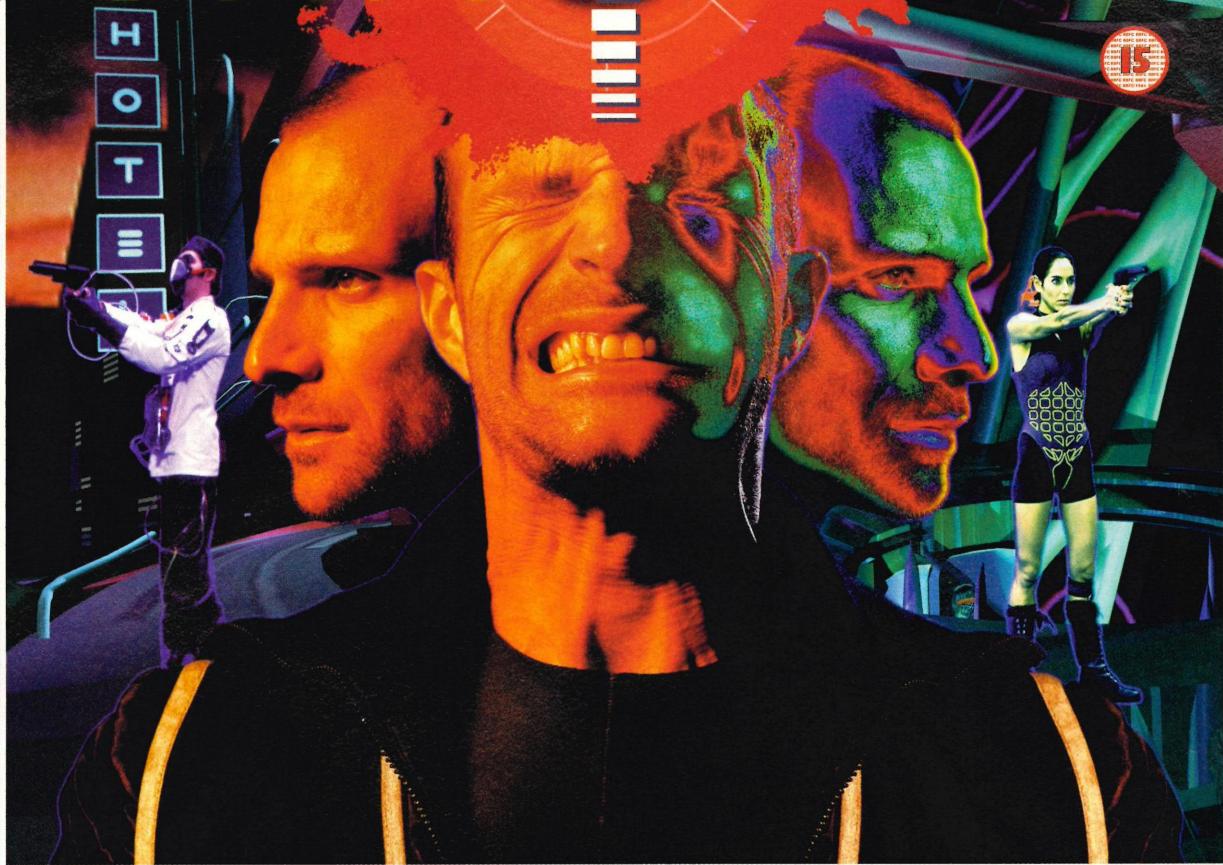
The films featured are
from Paramount

from Paramount
Pictures, MGM/UA
and PolyGram Video

Rating: ★★★ Available: November 25

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ON CD-i OCTOBER 28TH



PHILIPS

TECHNO TODD

Reluctant pop star
TODD RUNDGREN talks to
JOHN BURNS about his first
interactive album on CDi

Todd Rundgren is a busy man at the moment. He is currently on a European tour and his *No World Order* album has just been released on standard audio CD, following its debut on CDi (see issue 3).

I was only able to catch him on a car phone in his Mercedes as he was shuttled between radio interviews in London.

Rundgren's release of *No World Order* on CDi is one of the most intriguing music titles to date on the platform. There are 933 separate tracks on it, each between four and eight seconds long. The user chooses from what Rundgren calls "scripts" (basically an order in which the tracks are played) and then alters them with the on-screen menu. The menu lets you fiddle with a host of variables, including changing the rate at which new tracks are played, the tempo, mood and so on.

The idea is that you will never really hear the same record twice. Each experience will be different. But now we have had the interactive version, isn't it a bit of a retrograde step to release a standard, linear CD of the same thing?

"It came out originally as a standard audio disc," explains Rundgren. "It was always meant to be repurposed for a variety of platforms, so even though the music was intended for an interactive format, it still had to survive the process and come out as a linear CD."

Thanks to some nifty compression software, there are about 140 minutes of music on the CDi. But

Rundgren was heading out into uncharted territory with this disc. How did he know what he would be able to do with it?

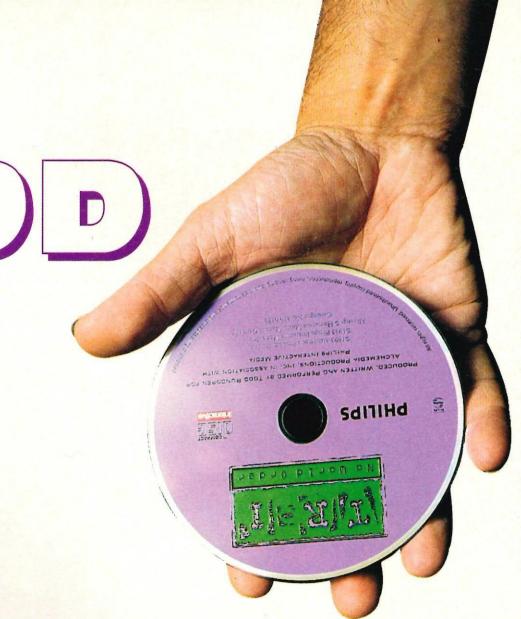
"At first I just had a very vague idea of what was possible," he says, "and I had to go through several mock-ups of what became the final process. Some of them didn't work in real time, though, because the software didn't work."

"To begin with I recorded a few songs and I digitised them to a hard disc, cut them up and reassembled them in various ways to see if it was musically feasible. That seemed to work alright, so the next thing we had to do was to come up with a software engine that would actually reassemble the pieces in real-time. Then it was just a case of creating more music and going through those steps again."

Once the musical aspects of the disc were sorted out, the next problem came with the design of the interface. Rundgren and his team hit upon the notion of "slack"; of the variables not being precise but being a mix of varying tempos and moods.

It seems to be an all-singing, all-dancing solution, but Rundgren is not satisfied. He wants to be able to mix sound "on the fly" and is already looking forward to producing an updated version of *No World Order*.

"One of the things we are going to have to do is have a whole variety



of pre-set options where you only have to push one button," he explains. "That will accommodate the people who are a bit more apprehensive than our so-called ideal listeners. Then at the other end of the scale — with the people who really want to get down and get their hands dirty with the individual pieces of music — there will be an aspect of the interface which will allow you to build your own script and music."

The only problem is that he is not sure they can do all this on CDi.

"If they improve the CDi specification, then it could be possible. Alternatively, we might be able to figure out a way to do it with MPEG audio, but that will require the Digital Video cartridge."

Rundgren is reluctant to release a DV disc, because not every CDi owner has a DV cartridge. But DV would make a lot of sense, especially when it comes to the video option of *No World Order*, which is (to say the least) a little bit basic in its present form. So why don't the visuals measure up to the rest of the disc?

"We figured we would use all the resources we needed for the sound and see what was left. It turned out there wasn't much! We are running the CDi player at the limit right now. If we had more efficient sound compression and a way to mix sound — and still had some CPU power left over — then we might be able to do something with graphics and video as well." Now that could be something worth seeing.

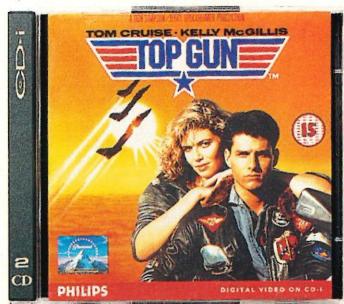




Background

Todd Rundgren is best known as a recording artist and the producer of Meat Loaf's album *Bat Out Of Hell*. His first serious band, The Nazz, combined Beatlesque pop with adventurous psychedelic overtones. Rundgren left The Nazz in 1969 to become a producer. But in 1971 his first solo album, *Runt*, yielded the surprise Top 20 hit *We Gotta Get You A Woman*. 1972's *Something/Anything?* shot him into international prominence with such smashes as *Hello It's Me* and *I Saw The Light*. With 1973's *A Wizard, A True Star*, Rundgren was firing on all cylinders. He describes himself as a "reluctant pop star" and in the 1970s and 1980s he took up new challenges. He launched a side career as the founding member of the progressive ensemble *Utopia*. With the release of *No World Order*, users would have to play the CDi for 24 hours a day, seven days a week to hear the same version of any song twice, claims Rundgren. The interactive version of the album includes music composed by four other artists — Bob Clearmountain, Don Was, Jerry Harrison and Hal Willner. Their work will also be produced on a separate, linear CD.

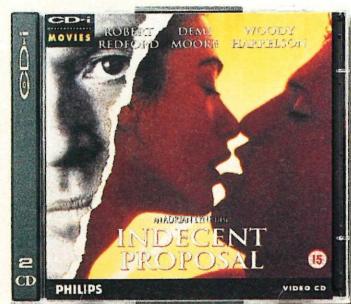
The interactive version of *No World Order* is available on CDi from Philips Media for £15.99. The non-interactive album is available for £12 (mail order) from Food For Thought on 081 964 9544.



TOP GUN © £15.99



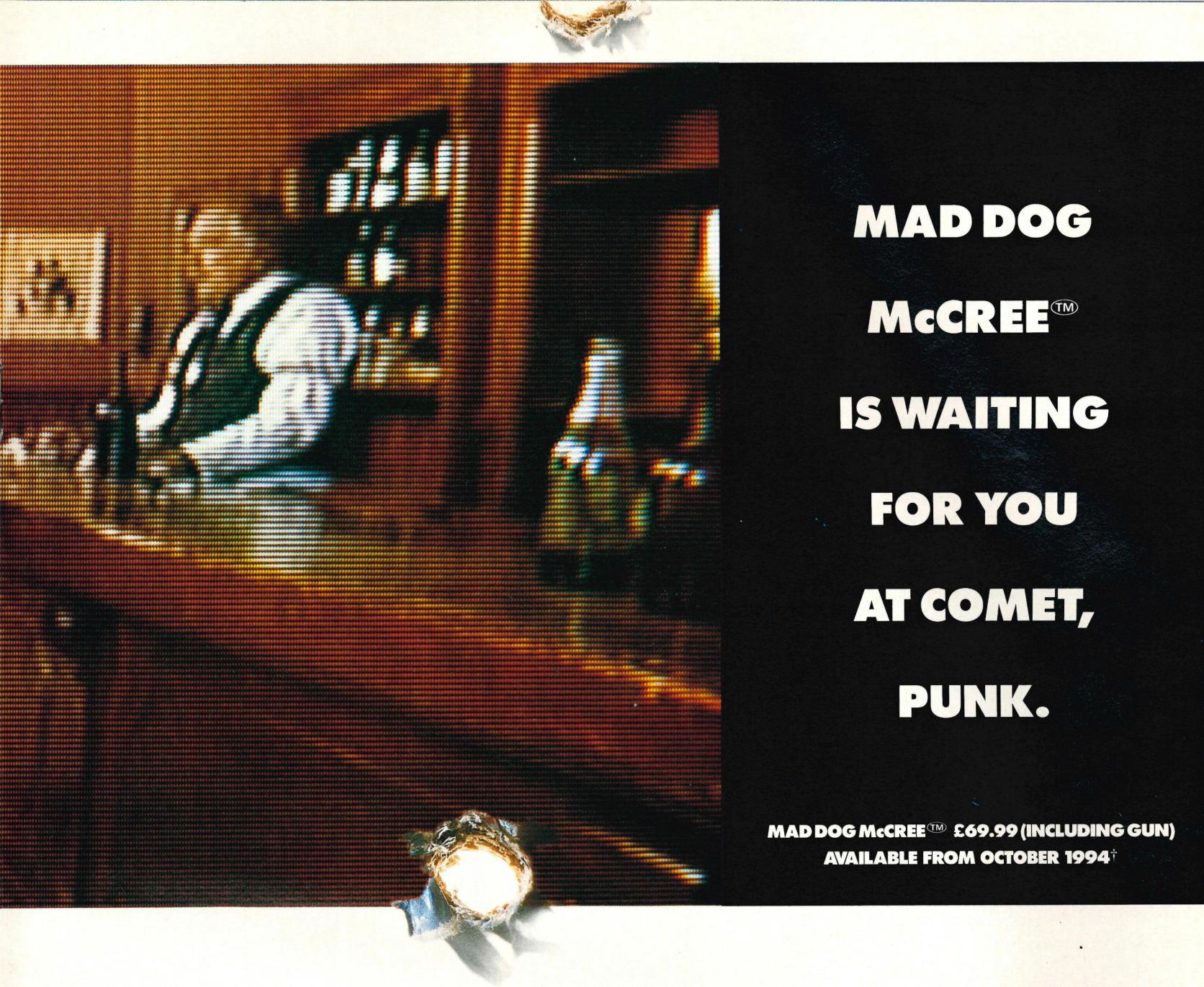
GHOST © £15.99



INDECENT PROPOSAL © £17.99

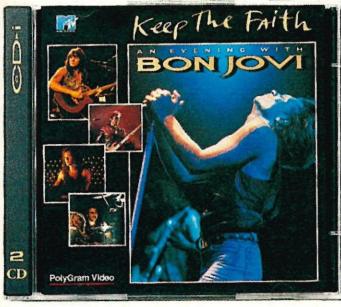


TINA TURNER © £19.99



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YOU KNOW WHERE TO COME.

ANDY STOUT casts his critical eye over two of the newest video albums tuning in to CDi

PETER GABRIEL: ALL ABOUT US

Music CDIs are often disappointing, but then music videos as a whole are frequently of a fairly poor standard. It's all very nice to have those five minute segments of creative brilliance shunted onto one release, but they rarely add anything that a couple of hours sitting brain dead in front of MTV can't offer.



Luckily for you, dear reader, Peter Gabriel's release of the videos from his US album is a slightly different kettle of fish. No vast playground of interactivity, perhaps (that was taken care of with Xplora 1), but at least he has tried to add value to the whole package.

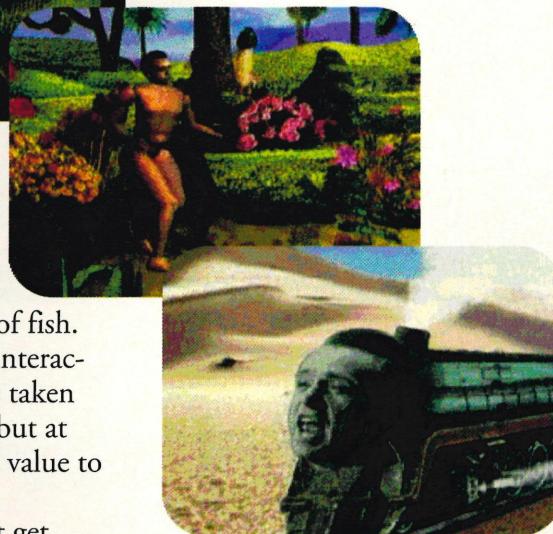
Therefore you don't just get straight videos one after the other. All About Us lives up to its title: it includes segments about the making of the videos, some of Gabriel's often metaphysical explanations of what lies behind the tracks and a special discography created for the CDi. There are also previously unreleased videos of Come Talk To Me and Zaar.

Despite all the extra elements, it is still the videos which grab your attention. Gabriel has devoted as much time and energy into developing the visual side of his work over the past

few years as he has the musical, and it shows.

Effort, lots of effort, goes into presenting these visuals. Digging In The Dirt, for example, has time lapse photography that varies from 500 frames per second to one every seven hours in its footage.

The results are nothing short of breathtaking. Even in an age when almost every other advertisement you see on TV has some form of stop/go animation or morphing in it, Gabriel's videos still have the capacity to surprise. It is cutting edge stuff,



melding state-of-the-art computer animation with sometimes surreal imagery, especially on the kaleidoscope of visuals on Kiss That Frog.

Musically it is excellent too, deepening and exploring the commercially successful sound he found with So. If you thought the multi-award winning Sledgehammer was impressive to watch, you ain't seen nothing yet.

Rating: 

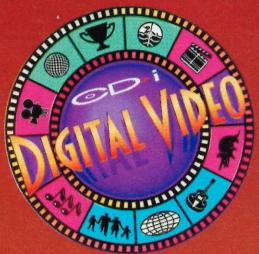
Cost: TBA

Out: TBA



**RATINGS:**

★=poor ★★=average
★★★=good ★★★★=very good
★★★★★=excellent

**STING:
TEN SUMMONER'S TALES**

Picture the scene: a record company office in the heart of London. Record company exec number one is sitting at his desk wondering if it's socially acceptable to fancy Bjork, when Sting walks in.

"Hello," says the Great Man, brushing a sprig of what looks suspiciously like Amazon off his safari jacket, "I've got a great idea for my new video."

Record company exec number one excitedly e-mails his colleagues and soon the office is full of record company execs.

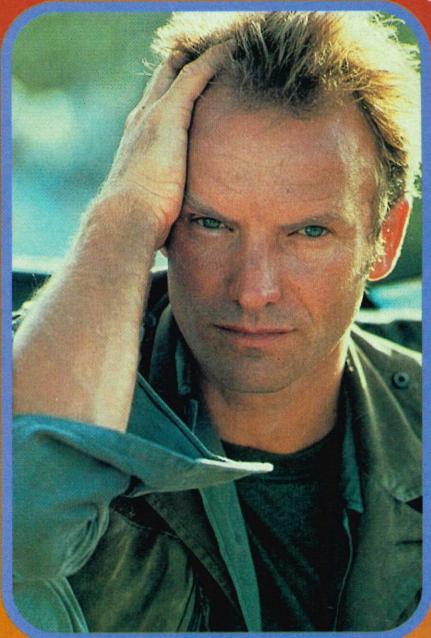
"Look guys, it's like this," quoth Sting. "Basically, we take a film crew out to the studio in Wiltshire, and film myself and the band performing all the tracks on the album. We shoot us a lot in the studio, cut to a tasteful little vignette of me walking a dog, herding cows or something, then it's back to us lot in the studio again. Repeat ten times and you've got your video."

Execs nod in unison. "Great idea," they chant, before going back to their offices and voting 9:6 that fancying Bjork is really okay after all. Sting leaves with camera crew.

Frankly, what is the point of all this? Ten Summoner's Tales

consists of exactly that, multifarious shots of the band in a recording studio while some cameraman who saw Dambusters once too often sweeps and glides among. Original, it is not. You can see what he is trying to do with it, but it simply doesn't work. Performance videos have always been (with a couple of intensely rare exceptions) firmly rooted at the low end of the excitement scale somewhere between Mogadon and a Jeffrey Archer novel. Ten of them in one sitting with just slight variations of lighting is

more than the viewer is designed to tolerate. As to the music, it is what you would expect. Moderately inventive AOR that's saved from becoming aural wallpaper by a smattering of jazz invention. Good sound and video quality perhaps, but it really doesn't have that much to recommend it. Buy it if you fancy Sting.



Rating: ★★

Cost: £17.99

Out: Now

PHILIPS PRESENTS

The CD-i 210 Package

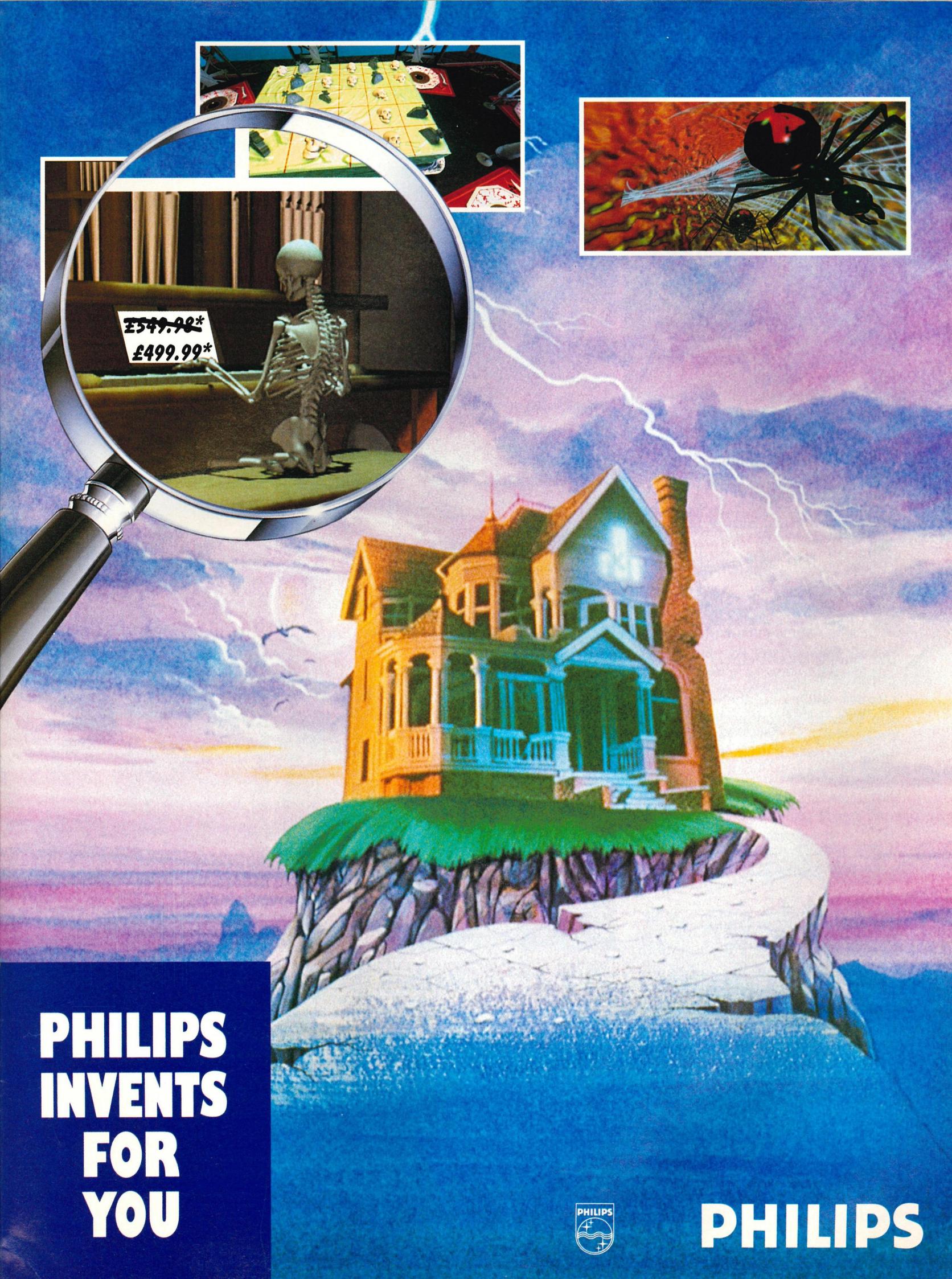
It was Philips Whodunnit. The evidence is on the table, the coffee table. You may think the price suspicious when you discover the CD-i player itself can access films, games, music videos, photo CD and audio CD. It even has information, reference and education titles for the sleuths among us. The CD-i partners with any standard TV receiver, and all stereo systems, so you don't have to be Sherlock Holmes to operate it. Simply plug in the Philips Digital Video Cartridge and you've instantly upgraded the machine to play the latest games, music videos and movies. Finally, Philips take you out to a house of weird goings-on, backstabbing and mysterious cabinets. (It's nowhere near Westminster!) 'The 7th Guest' mystery game. Pit your wits against some of the most advanced games, puzzles and graphics of all time, as you search around 'Mad Professor Staufs' isolated mansion, looking for clues that will unravel the disappearance of his dinner guests. (And it wasn't the food.) All for under £500.** It must be the most unexpected ending ever. **CD-i**



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PHILIPS

KIDS TALK

ANDY CLOUGH

**talks to SARINA SIMON,
president of Philips
Home and Family
Entertainment Group**

AC: When was the Family Entertainment group set up?

SS: It was formed during the summer of 1993 under the auspices of the president and chairman of Philips Media, Scott Marden.

AC: What is its main objective?

SS: Family Entertainment's primary objective is to create sophisticated, creative, wholesome and, most of all, fun software programs that children love and parents value. Our products offer families entertaining alternatives to videogames and television programming.

AC: Do you develop all the titles in-house at Philips, or work in conjunction with outside developers?

SS: Both. We have several in-house production groups here in our studios in Los Angeles. Currently both Philips Sidewalk Studios and Philips *FunHouse* produce titles for children. In addition, we have ongoing relationships with outside, independent companies which produce programs in association with our development executives and production management staff.

AC: What criteria do you use to decide if a particular title is worth developing for CDi?

SS: We consider many factors when deciding to go ahead with a particular project. These range from subject matter, demographics, inventiveness, uniqueness, age-appropriateness and interface design to marketing and financial advantages. We often look for projects that feature a celebrity or a reputable license.

AC: How much does a title such as Crayon Factory cost to produce?

SS: A CDi title can range anywhere from \$75,000 to \$1m, depending on the complexity of the engineering, the cost of the talent or content, as well as other considerations.

AC: A lot of the existing titles are base case. Will you make more use of the Digital Video cartridge in future? If so, how?

SS: Yes, we do plan to make more use of the Digital Video technology. In fact, many of our recent and upcoming releases utilise the DV cartridge. We are taking advantage of this remarkable technology by using existing live action footage such as the magnificent Chronicles of Narnia video from the BBC, original live action material, and full screen traditional cel animation from such greats as Hanna Barbera as well as our own Sidewalk Studios.

*AC: Can you tell us about Sidewalk Studio and *FunHouse* and their involvement in creating Family Entertainment titles?*

SS: We are very proud of our in-house products. Philips Sidewalk Studios, under the creative direction of Gary Drucker and Rebecca Newman, has been the backbone of our label group. They have contributed breakthrough titles such as the Berenstain Bears On Their Own, Surf City and now their latest release, Crayon Factory.

Philips *FunHouse*, which is headed by master game designer Cliff Johnson, has also provided us with two spectacular titles, Hanna



Photography: Joel Lipton

Barbera's Cartoon carnival and the upcoming Merlin's Apprentice.

AC: Many of the titles you have released to date are based on American TV shows or characters. Do you have any plans to develop titles using European characters?

SS: Yes, with upcoming Family Entertainment releases such as Muzzy from the BBC, Naftaline



Sarina Simon and Cliff Johnson of Philips *FunHouse*

from France, Cluedo from Waddingtons and Ultimate Noah's Ark from Penguin Books, we are definitely committed to broadening our horizons. In addition, we have just added a director of development in our UK office to search out products in Europe.

AC: How important is Family Entertainment software in the context of Philips's CDi strategy as a

whole, given that, in Europe at least, CDi films and games are the driving force behind the system?

SS: While it is true that games and movies are a primary factor in driving CDi player sales, we feel that CDi is more than just a games machine. CDi can deliver quality entertainment and educational experiences to the whole family, young and old, male and female alike.

This sets us apart from other platforms which do not provide benefits for the whole family. Philips is a consumer electronics company and we believe that like other successful consumer electronic devices, such as the TV or compact disc player, CDi must speak to the whole family. Family and Home Entertainment products therefore play an important role in our strategy.

AC: You are also responsible for the Home Entertainment label, but there doesn't seem to be a great deal of new software being released. What are your plans for Home Entertainment?

SS: Home Entertainment has undergone an overhaul in the last six months since it merged with the Family Entertainment group. A careful evaluation of the marketplace was conducted and some titles which were in development were shelved in lieu of new ones which we felt were of wider consumer interest. In the future, we plan to concentrate on key general interest areas such as home entertainment, reference, fitness and self-improvement.

1995 will see the release of three fitness titles, two with America's fitness star Kathy Smith and one with Cosmopolitan. There will be more titles from Playboy and follow-ons to *A Child Is Born* and *Joy of Sex*.

AC: Finally, can you tell us a little about new titles you have planned for release next year?

SS: In addition to the products previously mentioned, we are looking forward to the 1995 release of a storybook series based on world renowned children's books, an amazing new hands-on science series, an electronic activity book featuring Felix The Cat, a music title featuring state-of-the-art puppetry and a host of other surprises.

I can't tell you more than that for now, but take my word for it, family and home entertainment titles on CDi are getting better and better.

Help save the Crayon Factory, pick up some health and beauty tips and improve your English or French with the latest children's titles coming your way on CDi



RATINGS

Graphics: 90%

Sound: 89%

Interactivity: 92%

Overall: 90%

Cost: TBA

Out: TBA

CRAYON FACTORY

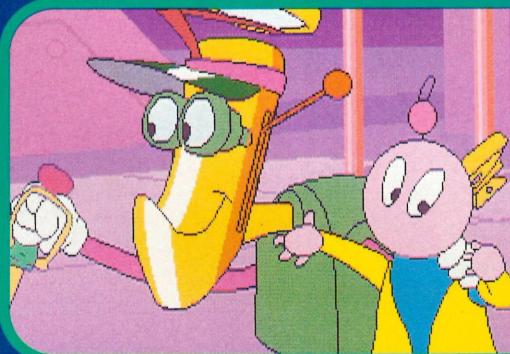
Renowned children's entertainer, Shari Lewis, stars as the voice of "Saturday", an adorable robot who works at one of the happiest places on earth, the Crayon Factory.

Happy that is, until Mr Penn, who sees the world in black and white, is sent to manage the factory. Mr Penn wants to make big changes at the factory and the robots are not happy.

Young children will delight in this animated story as they cheer on the robots and help bring colour back into the world. As kids enter the factory, they can choose to go to different departments or watch the story. If they choose to tour the factory, they learn to mix and sort colours, fix pipes (a visual discrimination task), repair gears (a logic puzzle), check patterns and adjust the silly noises in the factory. Children can even mix their own colours and make them into personalised crayons which they can use to colour the story and watch it re-animate with the colours they selected.

There is no reading required in this disc and it offers a huge amount of fun for children aged three to eight.

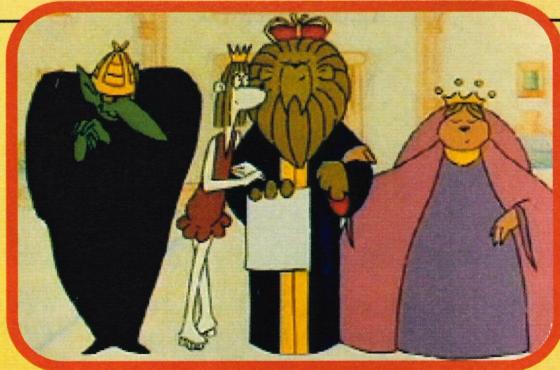
*Produced by
Philips Sidewalk
Studio*



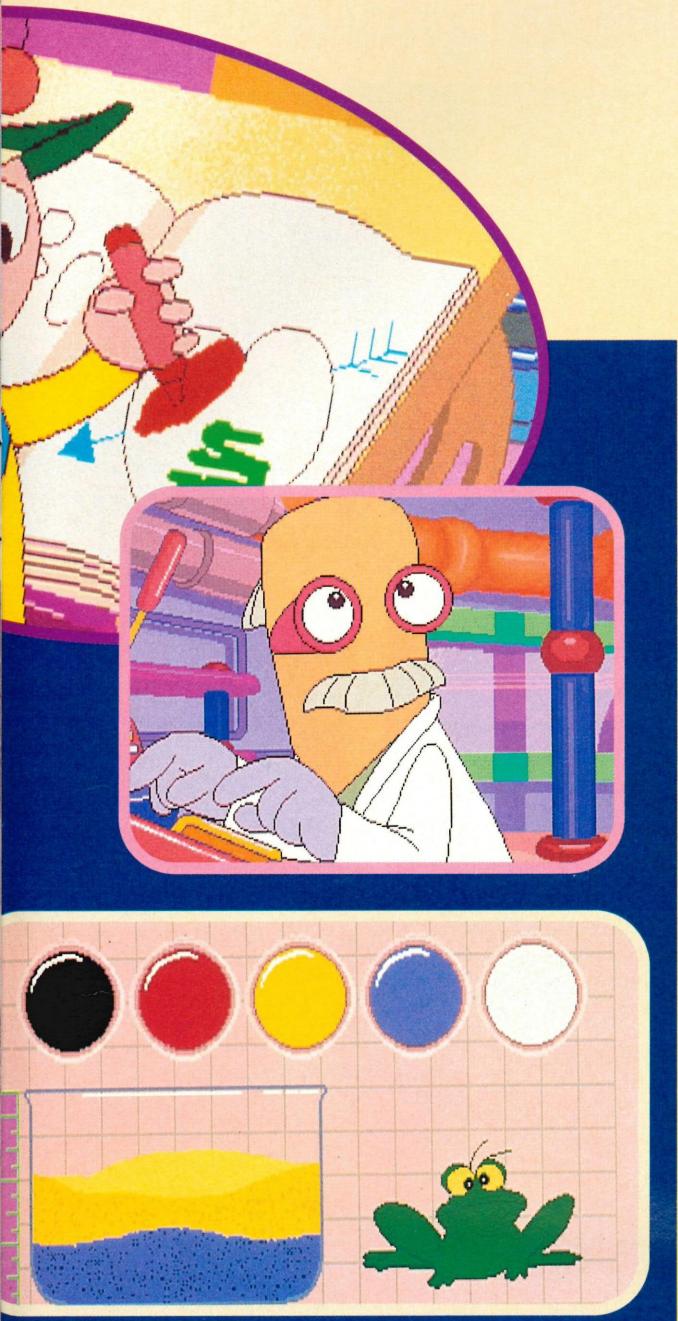
MUZZY

Muzzy is a friendly green monster from outer space who has been helping children learn English since 1987. The star of the hugely popular BBC English TV series is about to make his debut on CDi. Muzzy leads a large, loveable cast of characters including Princess Sylvia, her fat mother the Queen of Gondoland, and clever Corvax, who plots to prevent Sylvia from marrying Bob the gardener. The first disc in the series is in English/French. It can be used to teach English children French, and vice versa. Discs in other languages (German, Italian and Spanish) will be released later.

Muzzy contains 30 episodes, each of which



consists of a Digital Video sequence, a learning sequence and a game. The DV sequences can be watched all the way through with or without the text printed on the screen. Each learning sequence teaches the key points of vocabulary and structure from the video and encourages the child to repeat them. In the games mode, children compete against the



RATINGS

Graphics: 80%

Sound: 82%

Interactivity: 85%

Overall: 82%

Cost: £39.99

Out: Now

clock to score a sufficient number of points to progress to the next stage.

This is a simple and fun way for young children to learn a foreign language or improve their English.

Produced by Vektor/BBC English



KISS

Kiss, produced by 3T Productions, is an interactive teenage magazine for girls. Think of Just 17, Jackie, More! or My Guy on CDi. There are beauty tips from renowned make-up specialist Charlie Green, nutritional information for a healthier diet, skin care advice, interactive photo-caption stories and even the chance to give someone a makeover! In other words, plenty to keep you busy. This is a base case title, so does not have full Digital Video. Instead, you get partial motion video in the form of a small two inch square of video on the screen.

There are numerous ways of exploring the disc. It is divided into "chapters" so that each time you switch on, a different screen menu will appear. There are ten in all, including: Late Night, Wild, Nature and Health, Be Anything You Want, Sun, Lovers, Colour and Angry. Each chapter includes four sections: Quiz, Beauty Secrets, Featured Look (hairs, clothes and makeup in the featured style) and Face Factory.

The latter one is the clever bit which allows you, the user, to design a face and give it a complete makeover. You can select the shape of the face, eyes, eyebrows, nose and lips and then experiment by applying different colours of eye liner and eye shadow. In addition to Face Factory, there are loads of other sections you can investigate. For example, Dream Boy is an interactive photo-caption story in which you play the part of Laura, a teenager whose mother has read her diary and discovered her secret romance with Luke. There is tons to explore and this disc will keep you entertained for hours.

The make-up tips are clear and easy to follow and will enable you to experiment with your own "look" for lots of different occasions. Some of the music on the soundtrack is great, too.



Eye Liner



RATINGS

Graphics: 85%

Sound: 95%

Interactivity: 90%

Overall: 90%

Cost: £19.99

Out: Now

DARREN HEDGES completes his two-part step-by-step guide to *Zelda: The Wand of Gamelon*. Part 1 appeared in our August issue

ZELDA

THE WAND OF GAMELON

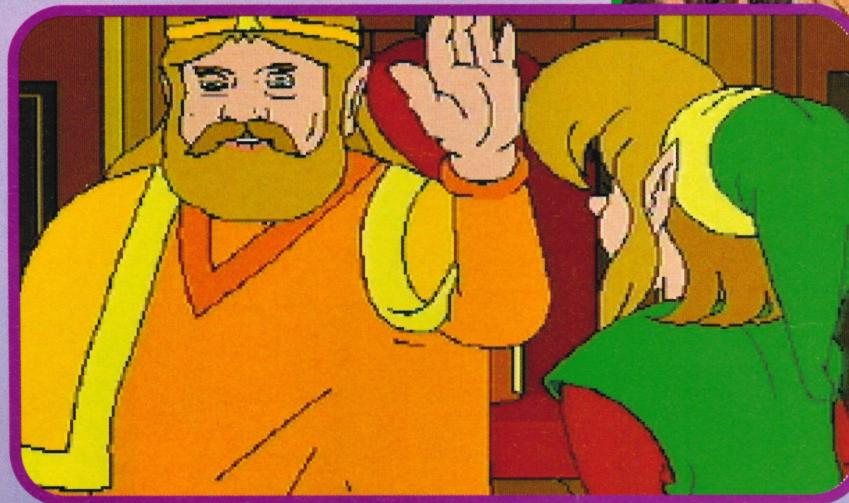
PLAYER'S GUIDE

DORDUNG CAVE AND SAKADO 3

Enter Dordung cave. Jump up the tree and make your way over to the left of the playfield. Kill the Jawbees or use the magic flute. Use the power glove or bombs on the Dodongos. Jump up the rocks and tree limbs to get over to the area on the far left. Fall down and enter the cave.

Use the magic lantern to light your way and ropes to climb to the top level of the cave. Attack the Gleeok and pick up the heat crystal he leaves once he disappears. Strike the Triforce to return to the overworld map. Dodomai Palace will then open.

Return to Sakado. Go to the blacksmith's shop, which can be found on the far lower right corner of the Pier Street playfield, and enter. Speak to Yukan. He takes the heat crystal and gives you the magic sword (your life hearts are restored). Leave the playfield. Return to the main street and go into the baker's shop (you'll find it at the right of the playfield, second from the end).



TALK TO HABANNO
Talk to Habanno to receive bread. Speak to him again, then exit. Go to the merchant shop and strike the Triforce to return to the overworld map.

GOBIYAN SHIP

Enter Gobiyan ship. Walk across the top of the playfield, then zig-zag down to the shore. Ride the backs of the Arkadai, timing a jump from the fourth to the fifth. Then jump up to the mouth of the ship.

Proceed along the deck to the small doorway located on the mast in the top-centre of the playfield.

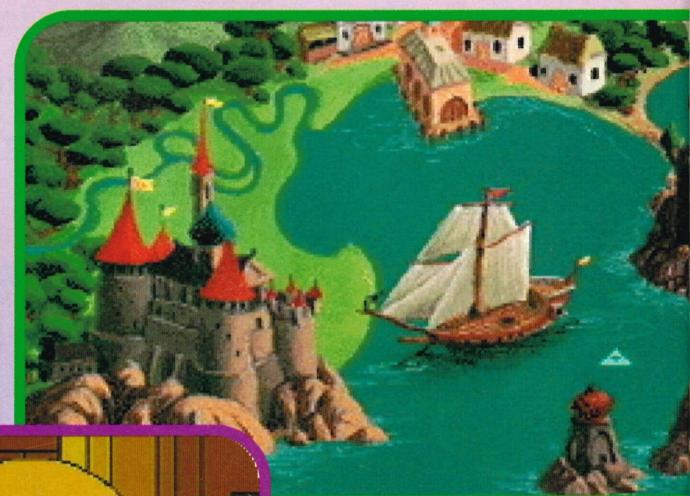
Climb to the top of the mast playfield. Attach a rope to the beam holding the nest (top-left of the playfield), climb up

and take the Arpagos feather. Take the key from the top-right, then you must return to the deck.

Go to the cabin door at the top-right of the ship and enter. Walk down to the reflecting shield and pick it up. Strike the Triforce to return to the overworld map. Shrine of Gamelon opens.

SAKADO 4 AND HANYU FOREST 2

Return to Sakado. Proceed to the final house to the right of the main street and talk to Lika (twice). Strike her once to get the cloak. Strike her a second time so that she will take your fairy dust and change your cloak into the magic cloak. She disappears. Enter the merchant



shop and strike the Triforce to return to the overworld map. Return to Hanyu Forest.

Work your way over to the door in the tree stump to go into the second playfield. Move across the playfield and talk to Myra. She takes the Arpagos feather, turns your shroud into the magic cape, then disappears. Climb to the next level and strike the Triforce to return to the overworld map. Save game.

SHUTOY LAKE

Enter Shutoy Lake. Shoot the Arpagos or use the magic flute to freeze them. Climb to the platform and go into the second hut. Take the key on the top left of the play-

field; return to the previous playfield. Proceed to the hut on the far-right of the field. Use a rope or climb the tree to reach it, then enter. Leave through the door next to Impa. Go down the first ladder and then jump off the ledge to the landing. Step on the raft and ride over to the rocks. Jump forward to avoid the spearfish. Jump up the rocks to the door and enter. Use a combination of jumping, timing and ropes to get to the top of the tower and go in through the door.

Use your magic lantern to light up the playfield. Go to the bottom of the playfield, remaining on the left side of the gap. Carefully edge your way out, then jump over it. Enter the door at the right.

Proceed to the lower level, killing the Jawbees. Wait for the Moblin spear thrower to appear, kill it and take the key he leaves behind. Enter the chamber.

Kill Wizzrobe by reflecting his spells



with your reflecting shields. After you kill him, an animation plays and he disappears. Pick up the key he leaves behind. Use a rope to reach the tower door and enter. Go up the stairs and destroy the pillar with a bomb or the power glove. Speak to Lady Alma who gives you the canteen before she disappears. Strike the Triforce to return to the overworld map. Reesong Palace opens.

DODOMAI PALACE

Enter Dodomai Palace. Go to the lower-right of the playfield, killing the spiders. Clear the pillar by using a bomb or the power glove. Jump on an Arkadai to move to the next playfield. Jump off the Arkadai on to the rocks and proceed to the exit at the top-right of the playfield. Use the magic flute against the bats.

Go to the top level. Use the magic cloak to avoid Gleeok head blasts. Kill one of the two soldiers on the top level to receive

the key. Enter the palace. Use the magic lantern to light your way and climb the banner to the left of the door. Use the magic cloak to avoid the wall master. Fight until you reach the door at the bottom level on the far right and enter it. Proceed to the right, taking the key in the centre of the playfield. Use the magic cloak to avoid the wall masters. Return to the previous playfield. Select ropes from the magic pouch before going through the archway door. Go to the top of the playfield. Time the falling rocks and use ropes. Enter the door to the roof. Proceed to the right of the playfield. Use the magic cloak to approach Hectan. Kill him by striking him with your sword at close range. You are awarded a sixth life heart. Return to the Palace playfield. Enter either of the two doors at the top-centre of the playfield. Climb the stairs and strike the painting to the left of the door. Pick up the

chamber key and enter the door. Talk to Duke Onkled. He disappears and leaves a key. Pick it up. Strike the Triforce to return to the overworld map. Nokani Forest opens.

NOKANI FOREST

Enter Nokani Forest. Proceed to the tree at the far left of the playfield and enter. Go to the top of the tree area. Activate the magic lantern and use ropes when necessary. Kill the Tektites and flying eyeballs. Enter the tree hollow on the top-right of the playfield. Proceed to the top of the tree area in a similar manner and speak to Myra. She replaces your magic lantern with the fairy lantern, then disappears. Continue to climb until you reach the Triforce. Strike it and return to the overworld map.

SHRINE OF GAMELON

Enter the Shrine of Gamelon. Go to the top of the playfield. Jump or use the magic cloak to

avoid the Phyrandaii. Exit through the cave entrance at the top. Again, use the magic cloak against the Phyrandaii and watch out for the deadites. Jump straight up the centre rock formation and move to the extreme left edge of its top. Activate the magic cape to jump the chasm, then go to the shrine. Enter the shrine. When Omfak's head appears as a mouth, shoot him in the mouth. Omfak disappears after the animation and leaves the Wand of Gamelon behind. Take it, then strike the Triforce to return to the overworld map.

REESONG PALACE

Enter Reesong Palace. Use the magic cloak to make yourself invisible to the Phyrandaii. Go down to the lower level and through the door on the left. Proceed to the far left of the playfield. Use the power glove to destroy the boulder. Select the fairy lantern before you enter the palace. Light up the playfield. Avoid the falling rocks. Jump to the ground and kill the spider. Climb the ladder and watch out for the Goriya's boomerangs. Leave through the door at the bottom of the playfield.

Go to the top of the playfield. Strike the second head, pick up the key that is left and enter the gallows.

Go to the right of the playfield and drop into the cistern. Time the falling rocks and fall to the square grate. Jump over to the steps and climb the ladder. Exit through the gate at the top.

Move over to the right and avoid the falling spikes. Use a rope to climb up to the ledge; kill the Goriyas.

Proceed along the top level towards the right and kill the remaining Goriya. Pick up the key he leaves behind, then return to the cistern. Exit through the square grate at the bottom-left of the cistern. You will reappear in the centre of the courtyard.

Enter the palace again and out through the door at the bottom right of the playfield. Proceed to the top of the playfield and through the gallows door. Go to the first door on the upper level of the playfield and into Ganon's chamber. Animation automatically plays on entering this playfield. Climb to the top and throw the Wand of Gamelon at Ganon to kill him. He disappears after the animation and leaves the key to the upper chamber. Pick it up and enter the green door. Talk to King Harkinian to free him.



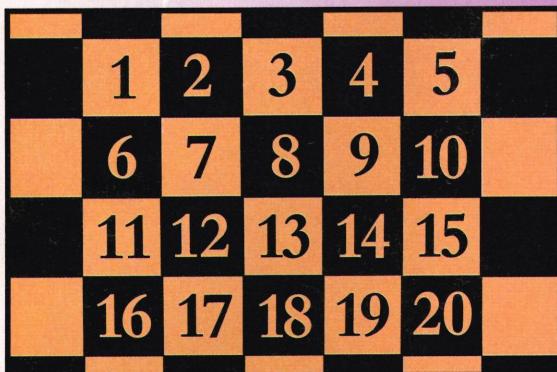
If you've been struggling with some of the trickier puzzles in *The 7th Guest*, help is at hand with our blow-by-blow guide

THE 7th GUEST

Bishop's Puzzle (Knox's Room)

Objective

To switch the places of the black bishops with those of the white bishops.



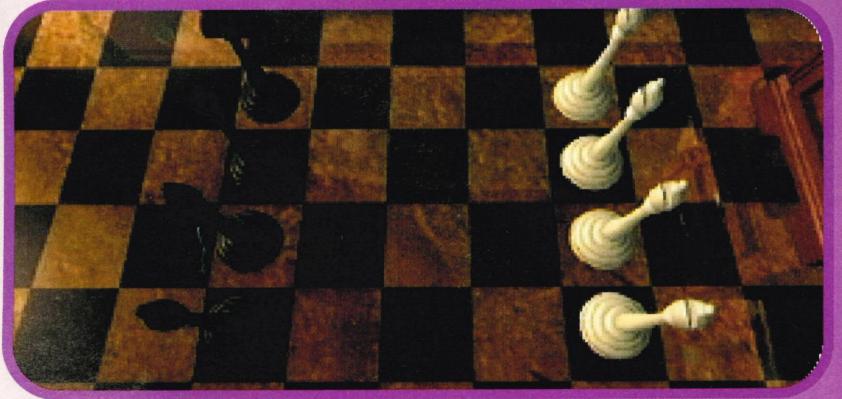
18, (10) 16 to 8 then 20, (11) 4 to 8, (12) 18 to 10, (13) 6 to 18, (14) 8 to 2, (15) 10 to 4 then 16, (16) 18 to 12, (17) 2 to 14 then 10, (18) 12 to 6

19-36

(19) 1 to 7, (20) 15 to 9, (21) 7 to 19, (22) 11 to 7, (23) 9 to 17, (24) 7 to 3, (25) 19 to 7, (26) 3 to 15, (27) 7 to 3, (28) 5 to 13 then 1, (29) 17 to 13, (30) 3 to 11, (31) 15 to 3, (32) 13 to 19, (33) 11 to 17 then 5, (34) 3 to 9, (35) 19 to 7 then 11, (36) 9 to 15

Actions that take place after you have solved the puzzle

- * Drama Sequence: Elinor imagines herself as Ph.D.
- * Basement opens
- * Bathroom opens

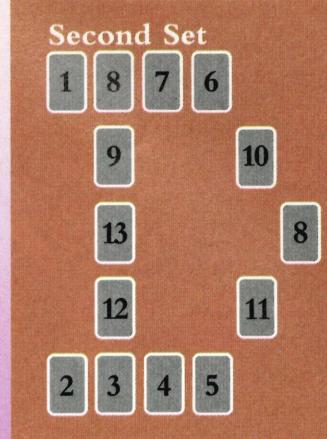


Solution

Follow the moves to solve the puzzle. Do moves 1-18 first, then moves 19-36.

1-18

(1) 20 to 14, (2) 6 to 12, (3) 14 to 2, (4) 10 to 14, (5) 12 to 4, (6) 14 to 18, (7) 2 to 14, (8) 18 to 6, (9) 14 to



Hiromono Cards Puzzle (Hamilton's Room)

Objective

To turn over the cards in the correct order until the Joker is exposed.

Solution

There are two sets of cards. First, you play the set on the right until you solve it correctly,

Hiromono Coins Puzzle (Brian's Room)

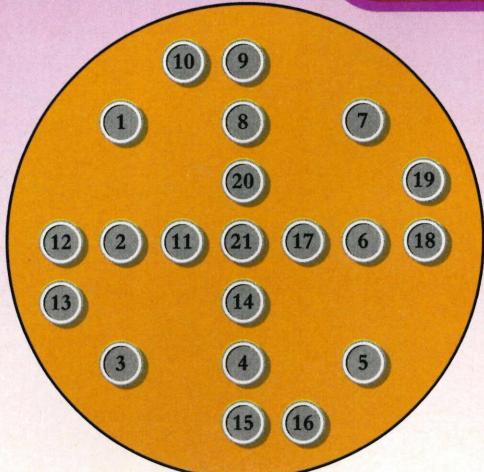
Objective

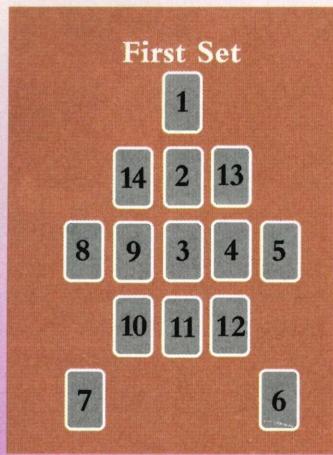
To turn over all the coins in the correct order. There are two sets of coins. First you play the puzzle on the right until you solve it correctly, then the program scrolls over to the puzzle on the left. You must select the coins in the order of the diagram.



Solution

To start, pick a circle (the choice is important). A number 1 is placed in it. Then move the cursor left, right, up or down to a new circle and select it. A number 2 is placed there. Continue





then the program scrolls over to the set on the left. You must turn the cards over in the order on the diagram. The last card you turn over in each set will be the Joker.

Actions that take place after you have solved the puzzle

- * Drama Sequence: Hamilton conjures skeleton woman
- * Julia Heine's room opens

moving unfilled circles and filling them with numbers while observing the following restrictions.

1) You may move only horizontally or vertically — never diagonally.

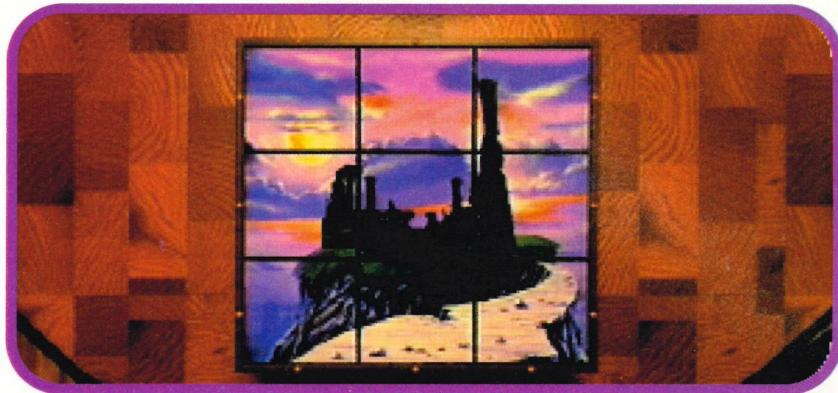
2) You may not pass over unfilled circles (you may, however, pass over filled circles or any empty space between circles).

3) You may not retrace any part of your most recent move.

For example, if you have just moved from left to right, your next move cannot be from right to left.

Actions that take place after you have solved the puzzle

- * Drama sequence of Brian Dutton walking through the wall to the chapel becomes available

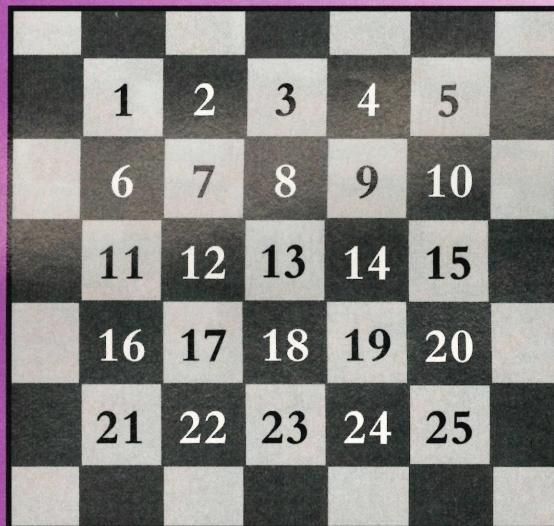


Knights Puzzle (Bathroom)

Objective

To switch the places of the black knights with those of the white knights.

Solution



Follow these moves to finish the Knights Puzzle.

(1) 10 to 13, (2) 3 to 10, (3) 6 to 3, (4) 13 to 6, (5) 16 to 13, (6) 23 to 16, (7) 20 to 23, (8) 13 to 20, (9) 2 to 13, (10) 11 to 2, (11) 18 to 11, (12) 15 to 18, (13) 8 to 15, (14) 19 to 8, (15) 12 to 19, (16) 1 to 12, (17) 8 to 1, (18) 17 to 8, (19) 14 to 17, (20) 7 to 14, (21) 18 to 7, (22) 25 to 18, (23) 14 to 25, (24) 5 to 14, (25) 8 to 5, (26) 19 to 8, (27) 12 to 19, (28) 21 to 12, (29) 18 to 21, (30) 7 to 18, (31) 14 to 7, (32) 3 to 14, (33) 12 to 3, (34) 9 to 12, (35) 2 to 9, (36) 11 to 2, (37) 18 to 11, (38) 25 to 18, (39) 14 to 25, (40) 3 to 14, (41) 12 to 3, (42) 23 to 12, (43) 14 to 23, (44) 5 to 14, (45) 8 to 5, (46) 11 to 8, (47) 22 to 11, (48) 19 to 22, (49) 10 to 19, (50) 13 to 10, (51) 24 to 13, (52) 15 to 24, (53) 4 to 15, (54) 13 to 4

Actions that take place after you have solved the puzzle

- * Drama Sequence: Martine Burden in the bath
- * Hamilton's room opens

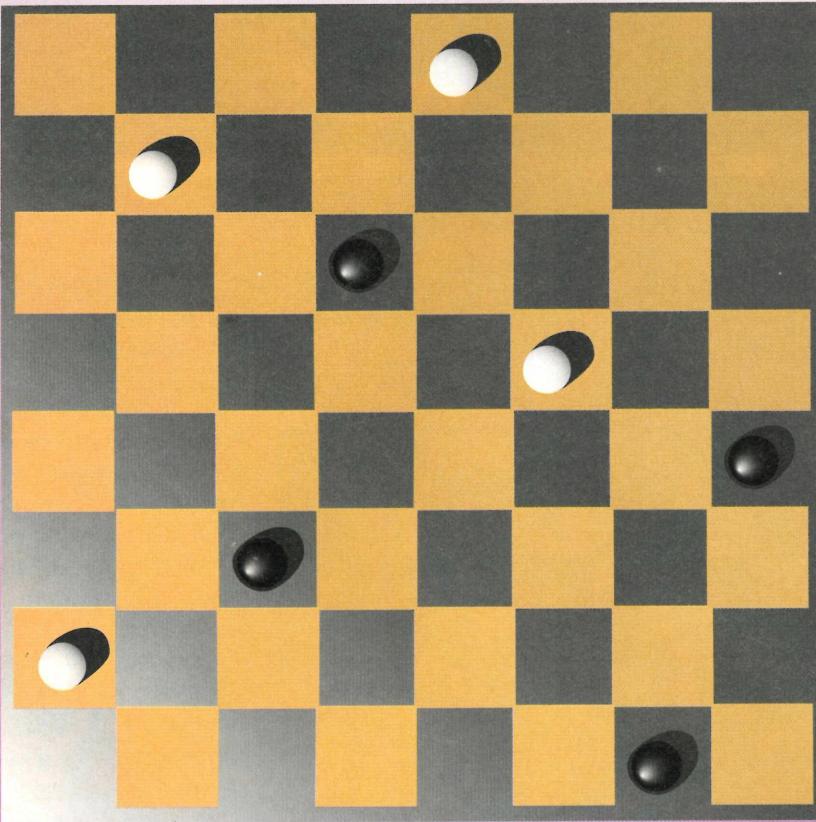


Queen's Puzzle (Games Room)

Objective

To place the eight pieces on the board so that no two are in the same line horizontally, vertically or diagonally.

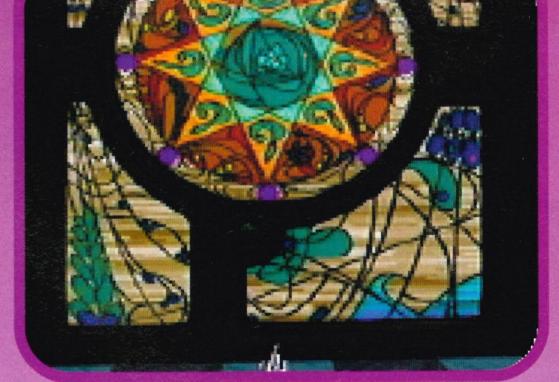
Solution



Simply click to choose a square on which the next Queen piece will appear. You can select any square. If the square you choose is in the path of any other queens on the board, all the attacking queens will disappear one by one. An attacking queen then occupies the selected square (you can get rid of up to four attacking queens this way).

Actions that take place after you have solved the puzzle

- * Drama Sequence: Temple realises Stauf wants the boy
- * Drama Sequence: Temple scares Tad away
- * After solving the puzzle, going through the pool table takes you to the kitchen (instead of the library as it normally would)
- * Sets flag for Hamilton/Tad drama sequence in hallway



Silkworm Puzzle (Foyer)

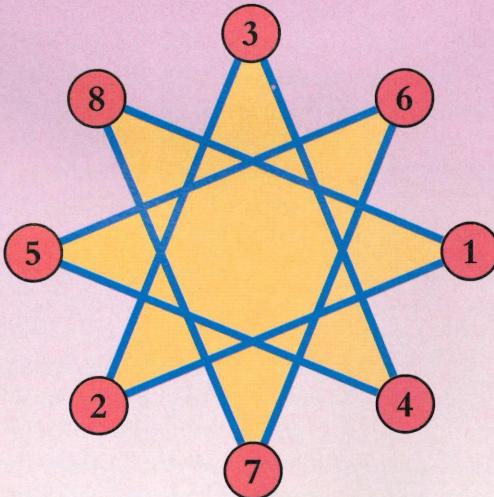
Note: Puzzle should only be available after playing skull in cupboard diversion in kitchen.

Objective

To place a silkworm on each of the eight points of the star.

When a silkworm is placed on a point, it must move immediately in a straight line to an opposite point on the star. If it is possible to move to one of two points, the user must choose the point to which the worm will move by clicking on the chosen point. If it is only possible to move to one point, the worm moves automatically to that point. If there is a point from which no moves at all are possible, and there is more than one point left to be filled, the worm cannot be placed on that point.

Solution



Put worm on:	Move to:
1	8
6	7
5	6
4	5
3	4
2	3
1	

Actions that take place after you have solved the puzzle

- * Tad drama plays
- * Knox's Room opens



Stones Puzzle (Chapel)

Objective

Work your way from the entrance point to the exit point, landing exactly on the exit point.

Note: Here's how the puzzle should function.

- 1) If you zoom into the puzzle, then quit out, the program assumes you need some help, and you are taken through the hole in the middle to the library, where you find the hint book.
- 2) If you get the puzzle into an unsolvable state at any point, the puzzle should reset automatically.

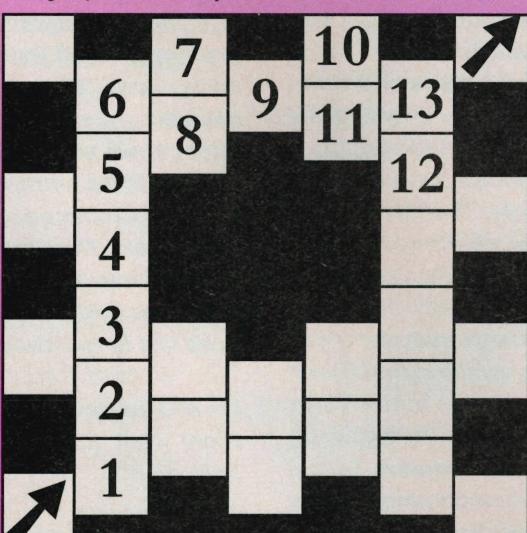
Solution

Start at the entrance square. The numbers in the diagram indicate the order in which you should jump on the blocks. However, these numbers have nothing to do with the number of times you should jump. The colour of the square decides this. For example:

- * If you finish a move on a blue square, you have to advance one square on the next move.
- * If you finish a move on a gold square, you have to advance two squares on the next move.
- * If you finish a move on a pink square, you have to advance three squares on the next move.

When you have advanced the given number of squares, the broken stones you have stepped on vanish behind you.

You must land on the exit arrow on your last move. If you do so correctly, any broken stones you've left behind disappear and the puzzle is solved. If any broken stones remain behind, that means you have stepped on the exit arrow before it was your last move. You must then restart. If you get stranded at any time, there is a scream as if you were falling into an abyss, and the squares are reset.



Actions that take place after you have solved the puzzle

- * Solving puzzle and moving to altar, drama sequence: sacrifice of the child plays
- * Laboratory opens

Tower Puzzle (Attic)

Objective

To string together a series of lights that reaches the top of the tower.

Solution

Each window of the tower contains one of four symbols: round window, arched window, rectangular window or half-circle window. The tower is divided into three main sections: lower, middle and upper. In addition, there's a single window at the very top of the tower. Light up this window and you win the game.

You begin on the lower level. Click any window on the bottom row and it will light up. The window you click next will define the first window's function until you solve, quit or reset the puzzle. (Example: if you clicked the half-circle window on the extreme left of the tower then clicked the rectangular window to the right of it, the half-circle's function would be defined as "move right". Every time you clicked a half-circle window it would light up and the window to its right would light up.)

Once you've defined functions for the four types of windows, moves become automatic within each level. Here's an example. Say you had defined the functions as follows:

- * rectangular: right
- * half-circle: up
- * circle: down
- * arch: left

You click on a rectangular window, which lights up a half-circle to its right. The half-circle is now activated, so it

lights up an arch which stands above it. The arch, in turn, activates the circle to its left. The circle would normally activate the window directly underneath it, but that window is the rectangle with which we started (it's already lit). This constitutes an incorrect solution, and the puzzle is reset. The puzzle is also reset when the next window to be lit doesn't exist (ie, is off the right or left edge of the building).

Moves are automatic until you reach the next level of the tower. The functions remain defined as before, but you have to choose the correct window on the bottom row of the new level to set off the chain reaction again.

Now that the explanations are out of the way, here's the solution.

Lower level

Bottom row: sixth window from left (circle)

Second row: sixth window from left (half-circle)

Second row: seventh window from left (half-circle)

Third row: seventh window from left (circle)

Fourth row: fifth window from left (half-circle)

Middle level

Bottom row: third window from left (circle)

Upper level

Second window from left (circle)

Actions that take place after you have solved the puzzle

- * Drama Sequence — Elinor on mannequin/Tad/Julia



DARREN HEDGES and STEVE HAYES complete our three-part guide to Space Ace.

Parts 1 & 2 were published in our June and August issues

space ace



PLAYER'S GUIDE

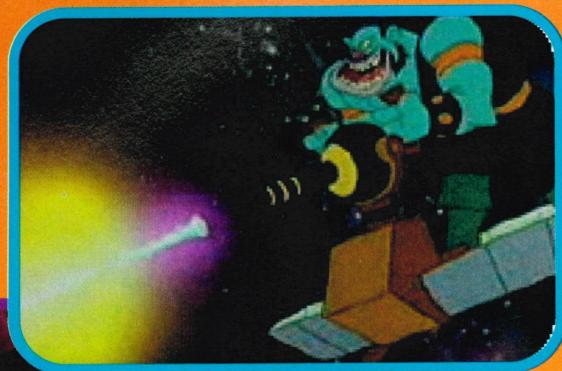
LEVEL 8

PATH 1:

You approach in your spaceship (named Star Pac) and you tumble out of it into a little flying transporter. You are attacked immediately. Push your joystick up to prevent being hit. Then immediately turn to the left. Turn to the right again. Now Energize appears on the screen. If you press an action button, you will take path 2. If you turn to the right, you stay as Dexter and you have to turn right again. Finally, turn left and press an action button to shoot one of the monsters.

PATH 2:

Push an action button when Energize appears on the screen. You will change into Ace. Press an action button immediately, and you will shoot the red opponent which is flying in front of you. Turn right and then turn left. Press an action button once to kill the enemy coming from the left and shoot once again to kill the second



enemy. You will change back into Dexter and your gun lights up yellow. Finally, shoot the third monster.

Level 8 mirror
Right = left and left = right.

LEVEL 9

PATH 1:

You land in your Space Pac. You are attacked immediately by a purple monster. Press an action button to shoot it. From the left and right all kinds of monsters attack you. Push up your joystick to run away. Energize appears on your screen. If you press an action button now you change into Ace and enter path 2. If you want to continue as Dexter, push your joystick up to prevent two blue cats from throwing you into space.

A purple monster plant then opens his mouth to swallow you. Go to the right.



Turn left at the next corner. The two blue cats are still chasing you. You are attacked by another purple monster plant. Jump left. An orange monster then attacks you. Your gun and the rock on your right light up yellow.

If you press an action button or move your joystick to the right, you will jump to the right. Then jump to the right to catch the rope that comes your way. Again, the orange monster tries to swallow you. Press an action button to shoot it. Then you see two entrances. Take either one to go to the next level.

matically throw away the two blue cats. The orange monster tries to swallow you. Press an action button to shoot it. The monster then destroys the bridge you are running on. Press your joystick to the right to prevent yourself from falling down. The monster grabs you. Shoot again and you will land back on the bridge and change into Dexter. The monster destroys what is left of the bridge so push left to run away.

Level 9 mirror
Right = left and left = right.

LEVEL 10

PATH 1:

You are falling upside down with your feet tied to a rope. On your right, you see

PATH 2:
Press an action button when you see Energize. You change into Ace and auto-



another rope that lights up yellow (if the rope appears on your left, you are in level 10 mirror). Push right to grab it. You will be taken up and you will see Kimberley.

However, she immediately changes into an enemy. Press an action button to shoot. You will fall down.

On your right you see a hole. Go to the right to jump into it. The water starts to rise very fast in the tube you are in. You will see Energize on the screen. If you now press an action but-

ton, you change into Ace and take path 2. Otherwise, you have to push the joystick down in order not to drown. You land in the water and your enemy redoubles and aims at you. Turn right. You will see five enemies. Push right again and you will reach the end of the level.

PATH 2:

Push an action button when the water comes up. You will see Energize and turn into Ace. Your enemy will become a giant. He shoots at you, so jump to the left immediately. He will appear in front of you. Shoot him again. The giant then takes the bridge you are standing on and wants to swallow you.

Move your joystick to the right to climb on his hand and shoot again. Now your enemy tries to shoot you. Move your joystick down and he will shoot off his own hand. You will land on his arm. Jump to the left on his belt and he shoots off his arm. Push to the left again and you will land on his right foot. Press your joystick right to jump to his left foot. He will shoot them off. Now only the giant's head remains. It will tumble after you, trying to eat you. Jump to the right once more and finally push your joystick up. You will turn into

Dexter again.

Level 10 mirror
Right = left and left = right.

LEVEL 11

PATH 1:

Dexter jumps through a door and then slides down in a transparent tube. He lands on a motorcycle. If the motorcycle points to the left, you are in level 11, otherwise you are in level 11 mirror (see below). Push your joystick up to the left. You are followed by rhino monsters on motor cycles. In front of you other rhinos appear. They will also shoot at you, so turn back to the right. Now you are hanging on the back of your motorcycle. Press an action button to shoot the rhino that is very close to you. Energize appears on your screen. If you press an action button, you take path 2. If you want to stay as Dexter, push your joystick down. You turn around and then you see Kimberley. Press an action button to shoot the last rhino and you will leave with Kimberley.

PATH 2:

Press an action button when you see Energize. You will automatically turn around and change into Ace. Kimberley is waiting for you. While you are talking to her, you have to shoot two rhino monsters (press an action button twice). Then you are attacked by an enormous wild boar. Push your joystick to the right to grab Kimberley and ride away. The wild boar will appear again and you have to push the joystick of your remote down to avoid being smashed between his "hands". Then you arrive at a bridge that is partly destroyed. Here you have to turn right. The little pink monsters will jump on your motorcycle. Press an action button. Then another one bites the handlebars and another one your gun. Shoot them both. You will ride into a corridor and automatically you will come back. Push your joystick to the right. Again, little pink monsters will attack you. Press an action button to shoot them. Now you arrive at a place where rhino cycle monsters are waiting for you. Push your joystick to the left to continue. Again, rhinos are blocking the way. Turn right. You are followed now, so turn right again. Ten pink monsters are now in front of you. Shoot and you can continue. Finally you change back into Dexter.

your joystick to the right to grab Kimberley and ride away. The wild boar will appear again and you have to push the joystick of your remote down to avoid being smashed between his "hands". Then you arrive at a bridge that is partly destroyed. Here you have to turn right.

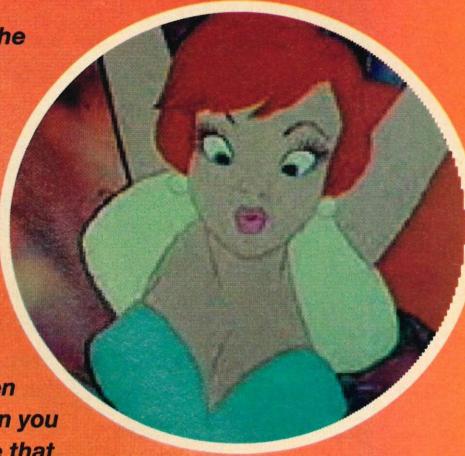
The little pink monsters will jump on your motorcycle. Press an action button. Then another one bites the handlebars and another one your gun. Shoot them both. You will ride into a corridor and automatically you will come back. Push your joystick to the right. Again, little pink monsters will attack you. Press an action button to shoot them. Now you arrive at a place where rhino cycle monsters are waiting for you. Push your joystick to the left to continue. Again, rhinos are blocking the way. Turn right. You are followed now, so turn right again. Ten pink monsters are now in front of you. Shoot and you can continue. Finally you change back into Dexter.

Level 11 mirror
Right = left and left = right.

LEVEL 12

PATH 1:

If you click on an action button when Energize appears, you will change into Ace.



When you have changed, push down. Then you will see that the road in front of you collapses. Push the joystick up to jump over the hole. On your right, a light blinks. Choose right. Then on your left you will see a yellow light. Choose left. Then go up and afterwards right again. Once more move your joystick up. Finally, you will see a yellow light on your left. Turn left. Now you will get an image of Borf activating a trap. Ace and Kimberley are in a room. This room is filled very fast with water. Immediately go to the left. A shark appears in front of you. Push an action button to shoot it. Again you see Borf activating another trap. Now an Orca appears. Meanwhile, Ace and Kimberley urgently need oxygen. As the word Oxygen appears on your screen, two oxygen bells light up. Go right. The Orca comes closer. It wants to swallow Ace and Kimberley. Move back to the Aquaboat. Now choose right to run away from the hungry shark. Once



more Borf's head appears. He activates all the traps. Again the Orca tries to swallow Ace and Kimberley. Move down to escape. Then the Orca appears in front of Ace and Kimberley. Press an action button to shoot the creature. It isn't defeated right away, so shoot again. Then you are attacked by seaweed. Again press an action button to shoot. Now the danger comes from all sides. Keep on moving right and you will finish the level.

Level 12 mirror
Left = right and
right = left.

LEVEL 13

This level differs from the other levels in that it has no mirror

paths and you can Energize four times during the game. If you Energize the first time, you play the level as Ace all the way to the end. But if you Energize the second, third or fourth time, you stay as Dexter a little longer and enter the Ace path a bit later, so you skip some parts of it.

PATH 1:

You are standing on a big sponge. Choose left, up or right depending on which lights up yellow. Immediately you are attacked by rhino monsters. Shoot twice or you will die. However, you cannot prevent Kimberley from being taken by these creatures. If you want to follow her, Borf aims at you. Move your joystick to the right to prevent him from hitting you. Then turn left at the next intersection. You see Energize appear on your screen. If you press an action button now, you will change into Ace and continue on path 1. If you stay as Dexter, you will take path 2. If you change into Ace, you have to press an action button to pick up the stick and defend yourself. Borf hits so hard that you fall down. A yellow light blinks on your right. Push your joystick to the right. Meanwhile, the

rhinos are going to barbecue Kimberley, so hurry up. You get up and Borf attacks you again. Press an action button or push left to defend yourself. You don't get killed, but Borf hits you with his foot. Again you fall down. Borf strikes and you have to push up your joystick or press an action button. Again he strikes. Now you have to jump. Push up or press an action button.

Once more Borf strikes with his magic stick in your direction. Push down. You see Kimberley lying on a platform which slowly comes closer to the lava. Now move left or push an action button to defend yourself against Borf. This time Borf hits you very hard with his right foot in the middle of your face. For the third time you fall on your back, but this time you lose your magic stick. Move to the right as Borf strikes again. Now move up to jump towards the magic stick.

Once more you see Kimberley, who is getting quite close to the lava. Push down the joystick or press an action button to prevent Borf from hitting you once more with his foot in your face. Meanwhile, Kimberley is very close to the lava. A light blinks on your right. Push right, and Ace jumps on Borf's head. The rhino monsters are coming over to help him. The rope

lights up, so push left to take it. You land on the platform, which is about to disappear in the lava. Push to the right immediately. The rhino monsters have followed you, so push left or press an action button again to hit the rhino monsters that climbed on to your neck.

Then Borf, who has climbed back on his platform, shoots at you with the Infanto Ray. Jump left to the yellow light. Borf shoots again. Push right. Six rhino monsters are lying in front of you. Push right to jump back. Borf will hit his own rhino monster. Once more Borf aims at you. Push to the right again. As Borf shoots again there is only one solution. Move left and Ace will move the mirror to the left. Now watch what happens and enjoy it. You have won the game!

PATH 2:

If you stay as Dexter, first you have to push up. Then go right to prevent Borf from hitting you. Again Energize appears on the screen. If you do nothing or just move the joystick (don't press the action button!) you continue. If you press an action button, you take path 3. If you do nothing, Borf hits you in the

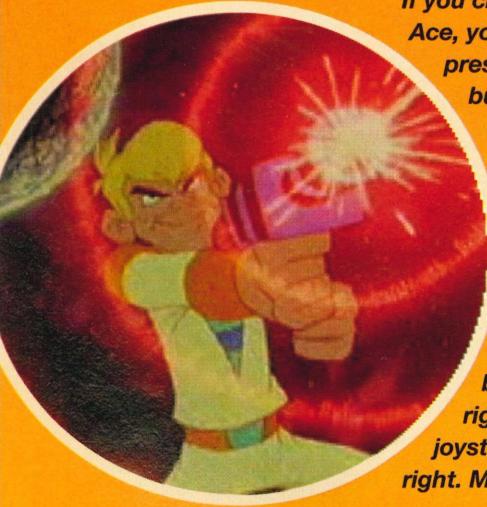
face with his foot. Now you have to push up or to the right to continue; or press an action button to take path 4. If you continue (push right or north) you have to push an action button to go to the right and change into Ace. Then push up to get your stick back. At this stage the game continues in the same way as in path 1, starting from the moment you see Kimberley on the platform.

PATH 3:

If you activated the third Energize, you change into Ace. Push your joystick up or press an action button. You will fall backwards. Now you have to push up to jump. The game now continues the same way as in path 1.

PATH 4:

If you activated the fourth Energize, you change into Ace. Push the joystick up or press an action button to jump up. From here on the game continues in exactly the same way as in path 1.



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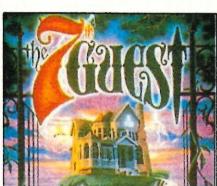
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Write to CDi Magazine, Haymarket Publishing, 60 Waldegrave Road, Teddington, Middlesex TW11 8LG.

teething pains

CDi has much potential and needs support from a publication such as yours in its fledgling years.

I would also like to commend PMI for being the first independent company to distribute pop videos on Video CD. However, I must point out that the teething problems with these discs are far from cured.

My enjoyment of Pink Floyd's Delicate Sound of Thunder was severely affected by the poor track separation. The original recording was of a continuous concert, while the Video CD version is afflicted by split-second breaks in sound and vision. This has a very jarring effect on the viewer. I certainly hope the much-vaunted White Book standard for Video CD will not be permanently afflicted by such a fault.

I also noticed significantly more "blocking" on this title than any of the Philips ones, but hope this kind of imperfection will be reduced as the technology improves. The Kate Bush title has excessive hiss on the soundtrack. This, along with other undesired noises, make the soundtrack separation even more noticeable. I do not understand why the



Noises off: enjoying pop Video CDs is marred by poor sound quality

Video CD titles have noticeable breaks between the chapters while the earlier Green Book Digital Video discs were able to avoid them.

Despite my gripes, I do feel optimistic about CDi, but the real future lies with Video CD. I look forward to the day when Video CD quality can be relied on to rival LaserDisc and when the majority of titles are released on Video CD.

No name supplied



off-centre, while the right-hand side of any titles are chopped off. Also, the small blocks

that are created on screen when there is fast movement are still there, if only very occasionally, and according to Martin Haxby of PMI this shouldn't happen any more.

Finally, on some of the tracks, the last few notes have disappeared, so that the track finishes very abruptly. Sometimes I found the missing notes at the beginning of the next track, but at other times they had disappeared completely. I would be grateful if you could find out if this is normal on these discs or if I have a faulty one. Apart from this, I am very happy with my CDi player and the quality of the other software.

Graeme Cardy
Dover

We have had a number of similar complaints about the PMI discs. See our news story for further details.

ED

putting the question

I have just read Issue 7 of your splendid magazine, and want to thank you for producing such a dedicated magazine for CDi owners. Is there any chance of playable demos on future cover discs, please?

At last it appears that Philips

has got its act together on the software front. I am delighted there is a beat-'em-up in the form of Mutant Rampage. And if Rise of the Robots is as good on CDi as it is on other formats, it is set to be a big seller.

Finally, could you answer the following questions?

1) Will the light gun that is to be bundled with Mad Dog McCree work with other games, such as CyberCity? This would greatly enhance its game play.

2) Do you know if there are any basketball or American football games coming out on CDi?

3) Could you print a full list of release dates for future titles in the next edition as it

is hard to keep track of new titles?

4) Do you have any idea if there will be a space sim, such as Elite, coming out on CDi, or games such as Populous or Sim City?

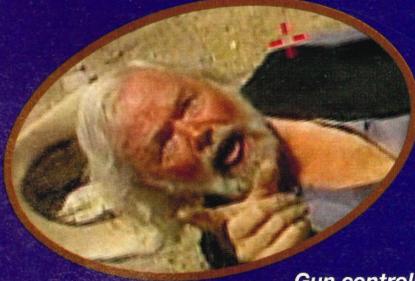
5) The new joypad for CDi is a great help for a lot of the titles. But as games become more sophisticated and need more control, why can you only use two of the four buttons on the joypad?

Matthew Bain
West Midlands

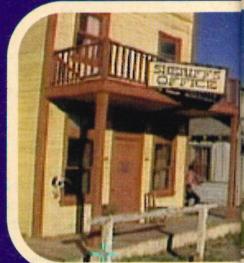
In answer to your questions. We are constantly looking at the possibility of putting playable demos on free cover discs. The light gun with Mad Dog McCree will also work

with CD Shoot and future titles. Philips in America has released a number of football titles and Philips plans to release NFL Hall of Fame early in 1995. We publish a list of forthcoming releases in every issue which is as accurate as possible, but inevitably some release dates change after we go to press. We know of no plans at this stage to produce simulation titles of the type you describe on CDi. Philips will shortly produce a new games controller for CDi (see News).

ED



Gun control:
pistol works with Mad Dog
McCree and CD Shoot



on a winning streak

I have to disagree with Dexter Fletcher when he said "you will never win" in his review of Space Ace in the April issue.

I received the game for my 16th birthday on 23 June and was, as the review states, totally stunned by the crystal clear graphics. Since then, I have hardly stopped playing it. Earlier this evening I managed to complete the game. As I have been away on holiday for four weeks, it has taken me only three weeks to complete. However, this does not mean I found the game easy. Indeed, towards the later stages it was very tough and I had to progress one step at a time before I could complete that level. I would also like to applaud the designers for devising the many ingenious levels. I



Gamesmanship: completing Space Ace in only three weeks

particularly enjoyed the maze with Dexter and Kimberley's hilarious deaths! I was a little disappointed with the ending, though. "Congratulations" is a small reward for the effort required to defeat Borf. Thanks for many hours of enjoyment.

Mark Dunbar
Edinburgh

silent soundtrack



Fast tracking: sound problems on The Krays with fast forward

Could this be causing the problems with the movie disc? The same article said that Philips would

be writing to owners of the 220 at the beginning of this year to arrange the necessary service, but I have never been contacted. Finally, I agree with other readers who want to see more software in the magazine. I wouldn't mind paying more if discs were bundled with the magazine.

Adrian Molyneux
Newcastle upon Tyne

Philips replies: the sound problem affects versions AH00 or AH01 of the DV cartridge. It can be upgraded to version AH02 by a Philips dealer to cure the problem.

ED

I have owned a CDi 220 player for about a year and have, until now, experienced no problems with software. I have just bought my first CDi movie — The Krays. There are no problems if I play the film from beginning to end, but if I fast forward through several tracks the soundtrack cuts off completely. As far as I can see, the only way to get it back is to re-boot the disc and start again. Is this a common problem, or is it a fault on my player? If it is a common problem is Philips taking any step to remedy it?

I read in Issue 4 that there was a problem with one of the chips on the main motherboard of the 220 player.

checkmate

Could you please put The 7th Guest into the Hot Tips section of the magazine? I am stuck on two parts: the chessboard in the games room and the chess pieces on the floor in one of the bedrooms (the bedroom where the cat stabs the woman in the painting). Are any more football games coming out? Is there a cheat book for CDi?

Paul McCutcheon
Glasgow

finishing touch

I have a question for Philips and Paramount. In issues 4, 5 and 6 of CDi Magazine they stated that when Fatal Attraction came out on digital video it would "include a special epilogue of the original ending, never shown before in the cinema". I was disappointed to find that there was no new ending on my disc. I hope that other Fatal Attraction discs will have the new ending and that I will be able to exchange my disc.

Apart from this complaint I think the CDi player is a



The 7th Guest: puzzle solutions

Many readers have asked us for help on The 7th Guest, so we have published a guide to some of the key puzzles on pages 46-49.

ED

New endings for Fatal Attraction?

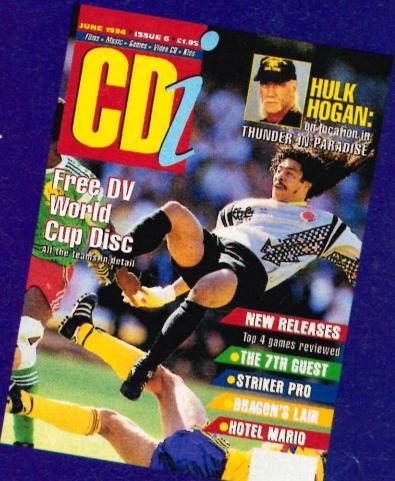
brilliant piece of equipment.

Robert Terry
Kirk Hallam



Although the epilogue featured on the VHS video, we understand it will not be available on CDi.

ED

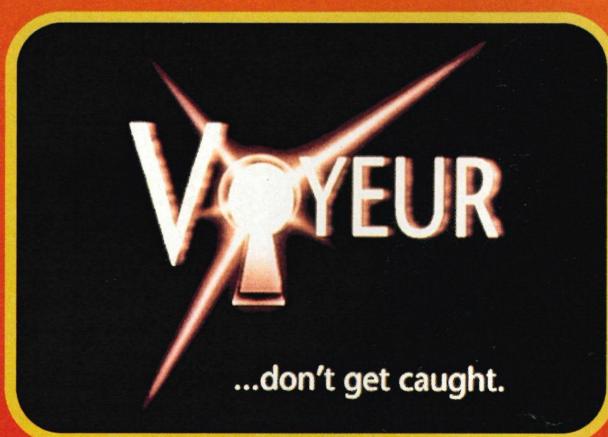
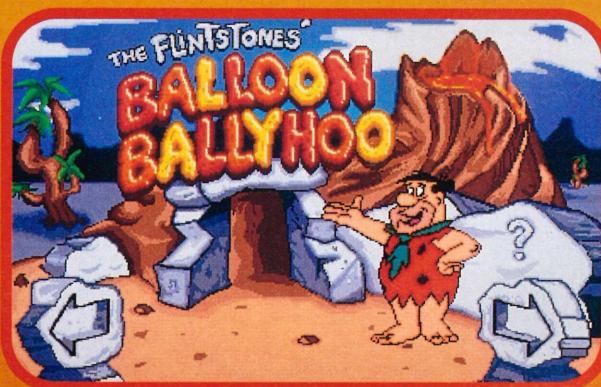
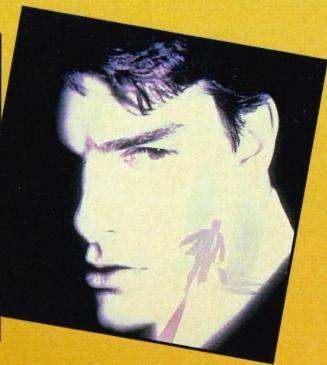
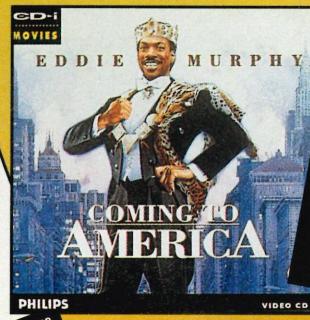
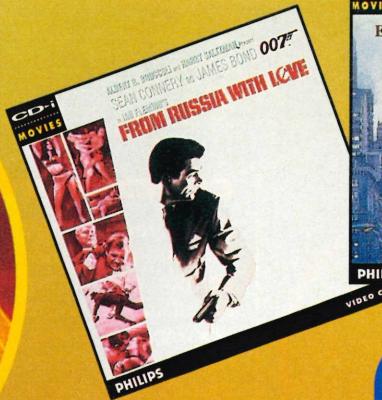


Cover discs: only free in the UK

We were only allowed to sell Issue 6 with its free cover disc in the UK — not overseas. This restriction will not necessarily apply in future, and it is possible for anyone outside the UK to subscribe to the magazine. Subscription details are published at the bottom of our contents page.

ED

Hans Rutjens
Eindhoven



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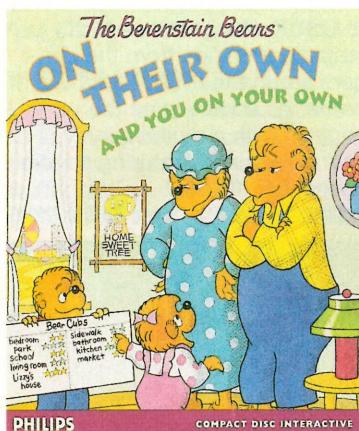
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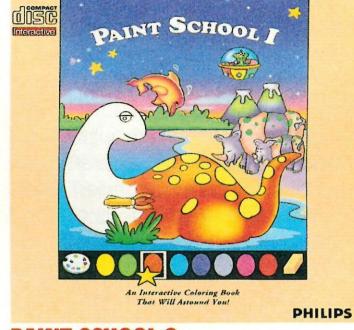
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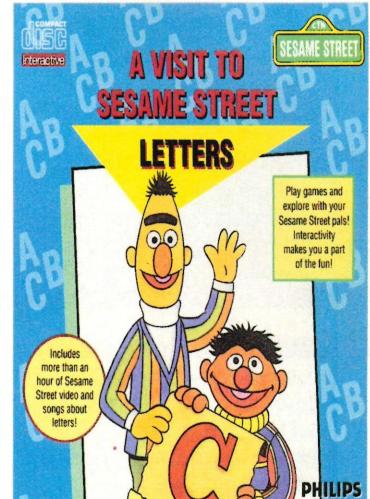
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GAMES**ALICE IN WONDERLAND**

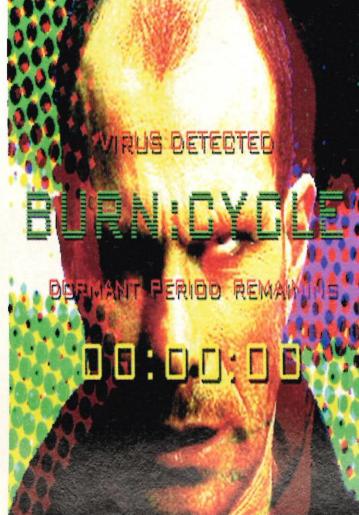
Roam around Wonderland as you try to solve the rhymes and puzzles that will take you on to the next level of this adventure.

Price £29.99 Catalogue No 690 065 2

ALIEN GATE

Hordes of nasty monsters are advancing through the Alien Gate with one objective – the destruction of your world. You must stop them all or risk death.

Price £19.99 Catalogue No 810 004 2

**BACKGAMMON**

Everything you need to play backgammon on CDi, including three animated opponents each with a different skill level, from beginner to expert.

Price £9.99 Catalogue No 690 039 2

BATTLESHIP

You command a fleet of five ships. Your mission is to seek and destroy your enemy's ships before he destroys yours.

Price £29.99 Catalogue No 690 033 2

BURN:CYCLE

Sol Cutter has passed out in the Softech Corporation where his brain has been downloaded with a computer virus. A live action cyberpunk game. (Oct 28)

Price £44.99 Catalogue No 810 011 4

CAESARS WORLD OF BOXING (DV)

Join the boxers, promoters, managers and reporters at Caesars Palace in Las Vegas. Work your way through the ranks in this two-player game.

Price £49.99 Catalogue No 810 014 3

CAESARS WORLD OF GAMBLING

Experience the real sights and sounds of the Caesars Palace casinos. Learn to play the most popular casino games.

Price £24.99 Catalogue No 690 027 2

CD SHOOT

Practice your shooting skill in Sporting, Ball Trap, Olympic Trap and English Skeet, based on international rules.

Price £29.99 Catalogue No 811 001 4

CLUEDO (DV)

While remaining faithful to the original board game, Cluedo on CDi is a slick and polished electronic game for all the family. (Nov)

Price £19.99 Catalogue No 819 100 2

CONNECT FOUR

The CDi version of the popular vertical chequers game.

Price £19.99 Catalogue No 690 020 2

DEFENDER OF THE CROWN

The Saxon lords have chosen you to lead them in the fight against the hated Normans. Your skills will be thoroughly tested.

Price £9.99 Catalogue No 690 069 2

DIMO'S QUEST

Dimo is the cool young dude who takes you on a "candy quest" as you battle your way through an increasingly difficult series of mazes. Simple, but extremely addictive for young children.

Price £19.99 Catalogue No 810 015 6

DRAGON'S LAIR 1 (DV)

Second in the series of CDi arcade games by Hollywood animation specialist Don Bluth.

Price £49.99 Catalogue No 810 018 1

EARTH COMMAND

Your task is to save the world from impending environmental disaster. By adjusting population growth, taxes and environmental policies you can prevent Armageddon – or is it too late?

Price £34.99 Catalogue No 810 007 2

ESCAPE FROM CYBERCITY

Your mission is to survive the dangers of CyberCity, fight your way to the train and destroy the Guardian's planet.

Price £39.99 Catalogue No 690 071 2

HOTEL MARIO

The world's most popular plumber makes his debut on CDi. There are seven different locations and 80 levels to explore as you battle to save the princess of the mushroom kingdom from the evil Bowser.

Price £34.99 Catalogue No 810 009 0

INCA

You are the last surviving Inca. To save your race you must journey across space, battling enemies and collecting special powers on the way.

Price £39.99 Catalogue No 810 012 6

INTERNATIONAL TENNIS OPEN – 2 PLAYER

The popular tennis simulation game in two-player version so you can fight to match point against your friends as well as the CDi player.

Price £39.99 Catalogue No 810 008 2

KETHER

You are Melkhor, a space knight, who has to land on Kether and rescue Eta Carene, the Princess of Wisdom. Stunning graphics in this mix of arcade action and puzzle solving.

Price £34.99 Catalogue No 810 012 8

KISS

Kiss is an electronic magazine for teenage girls with tips on fashion, make-up, health and beauty. Ten chapters include 'Late Night', 'Wild' and 'Be Anything You Want'.

Price £19.99 Catalogue No 811 004 7

LASER LORDS

Explore alien worlds in the Laser Lords' star cruiser.

Price £39.99 Catalogue No 690 074 2

LEMMINGS (DV)

The biggest selling home computer game ever, which has sold over three million copies, comes to CDi. Protect the sweet but stupid Lemmings from the dangers around them and lead them home. As addictive as the original, with a digital quality soundtrack and featuring special animation. (Oct 28)

Price £19.99 Catalogue No 810 011 1



LINK: FACES OF EVIL

Nintendo characters appear for the first time on CDi. Ganon has captured the island of Koridai and Link must save it from the Faces of Evil.

Price £29.99 Catalogue No 810 008 0

LITL DIVIL (DV)

Poor old Mutt must work his way through the Labyrinth of Chaos where he has to find the Mystic Pizza of Plenty. A game of exploration, fighting and puzzle solving.

Price £39.99 Catalogue No 810 016 9

LORDS OF THE RISING SUN

A Japanese strategy game on CDi featuring live actors and interesting gameplay.

Price £39.99 Catalogue No 690 098 2

MAD DOG McCREE (with gun)

A coin-op quality shoot-'em-up set in a ramshackle Western town: if you're a real sharpshooter, you'll end up blowing these guys away. Released with a special gun. (Oct 14)

Price £69.99 Catalogue No 810 008 9

MEGA MAZE

A series of ever more complex mazes will test your wits to the full in this exciting game of skill.

Price £19.99 Catalogue No 810 008 3

MUTANT RAMPAGE (DV)

A good old-fashioned beat-'em-up set in a post-apocalyptic world. Fast and adrenalin-stuffed action. (Oct 28)

Price £tbc Catalogue No tbc

**MYSTIC MIDWAY R.I.P**

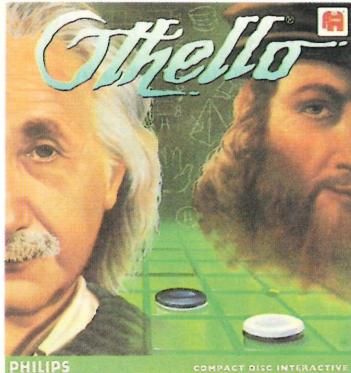
The "master of cemeteries" Dr Dearth welcomes you to his shooting gallery. 15 targets, ten game levels and the chance to record your score.

Price £34.99 Catalogue No 690 152 2

OTHELLO

Pit your wits against Albert Einstein or Leonardo da Vinci in this electronic version of the popular board game.

Price £24.99 Catalogue No 810 016 3

**PALM SPRINGS OPEN**

Play 18 of the world's most famous and challenging holes on your own TV. Control "live" golfers on actual courses.

Price £39.99 Catalogue No 690 013 2

PHANTOM EXPRESS

Join Dr Dearth, the Master of Cemeteries, on a roller coaster ride in the sequel to Mystic Midway. Phantom Express takes you through the various stages of life in this 3D shooting game.

Price £29.99 Catalogue No 810 017 8

PINBALL

Play four pinball games in your living room without having to feed money into a slot machine.

Price £29.99 Catalogue No 690 034 2

POWER HITTER

Baseball challenge which puts you up against the game's great pitchers. The announcer comments on your every move.

Price £34.99 Catalogue No 811 001 7

SARGON CHESS

There are 16 levels of this chess program, or use the special novice level. Experienced players have the pleasure of more advanced levels.

Price £29.99 Catalogue No 690 030 2

SPACE ACE (DV)

Space Ace has been zapped by the evil Borf and you must help him defeat the dreaded Infarto Ray and save the earth. Great animation by Don Bluth.

Price £49.99 Catalogue No 810 007 3

STEEL MACHINE

As the lone pilot of a small space fighter you have just three ships to use your skills to defeat the enemy battleships that threaten to enslave your home planet. A fast and furious shoot-em'-up with a hard core dance soundtrack.

Price £19.99 Catalogue No 810 015 0

STRIKER

The first full soccer game to appear on CDi. Striker Pro is a based on the highly successful Ultimate Soccer on the Sega MegaDrive and Striker on the SNES and Amiga.

Price £29.99 Catalogue No 811 004 4

SURF CITY

Sing along to the superb music of the Beach Boys as you explore a typical 1960s beach town in America. (Oct)

Price £15.99 Catalogue No 810 009 1

TANGRAM

Choose from beginner, intermediate or advanced levels of play in this well-known puzzle game.

Price £9.99 Catalogue No 811 001 5

TETRIS

The classic Russian puzzle game featuring ten levels of play and made popular by the ubiquitous Gameboy. Ten CD soundtracks and video backgrounds make this version something special.

Price £29.99 Catalogue No 690 188 2

TEXT TILES

A word spelling strategy game for all ages. Use the given words to spell vertically or horizontally.

Price £19.99 Catalogue No 690 043 2

THE 7TH GUEST (DV)

Virgin Games' fabulous mystery adventure game, first released on CD-ROM, is now available on CDi. Simpler to load, with stunning sound and graphics, the CDi version comes complete with CD soundtrack.

Price £49.99 Catalogue No 811 004 0

WHAT'S IT WORTH?

Build up a collection of antiques and outbid your rivals at auction to build up the most valuable collection. (Nov)

Price £tbc Catalogue No 811 004 6

VIDEO SPEEDWAY

Motor racing game with ten tracks to choose from. The player can race karts, Formula 3000 or Formula 1. Alter your car's dynamics in the pit and then head for the track. Arcade style action gives hours of fun.

Price £29.99 Catalogue No 819 001 1

VOYEUR (18)

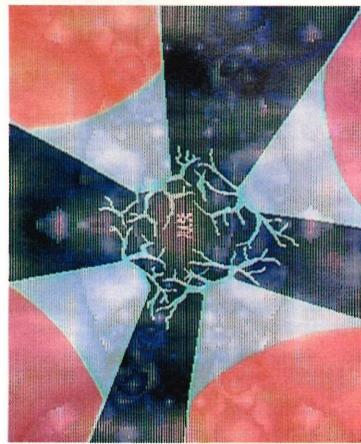
Adult political whodunnit which combines the suspense of Alfred Hitchcock's Rear Window with an American soap opera. Spy on the house of Presidential character Reed Hawke and his family and find out who the real baddies are.

Price £39.99 Catalogue No 810 016 2

ZELDA: WAND OF GEMELON

The evil Ganon has captured Link and the Triforce. The only way to rescue Link and save the world is to gather all the seven signs of the Tolemac.

Price £ 29.99 Catalogue No 810 009

MUSIC**ANDREW LLOYD WEBBER (DV)**

The Premiere Collection from the Lloyd Webber stable includes hits sung by Jason Donovan, Sarah Brightman, Michael Ball and David Essex.

Price £15.99 Catalogue No 810 200 1

ANTISTATIC

Formerly known as Pulse, the latest psychedelic music disc from Hex features rave visuals and groovy music. Ideal for chilling out in the early hours.

Price £15.99 Catalogue No 810 017 0

BRYAN ADAMS (DV)

The Waking Up the Neighbours video from Canadian Bryan Adams comes to CDi in digital stereo and video.

Price £15.99 Catalogue No 810 200 2

BON JOVI (DV)

Bon Jovi's Keep the Faith album with full Digital Video to accompany every track.

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CLASSICAL JUKEBOX

Study the lives of 15 of the world's classical composers and listen to their music. Includes 90 minutes of video highlighting facts about their work.

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CREAM OF CLAPTON (DV) The best of Eric Clapton in full Digital Video for fans and casual listeners alike.
Price £15.99 Catalogue No 083 862 4

CURE SHOW (DV)
All the wonders of The Cure's music with superb digital stereo sound and DV to match.
Price £15.99 Catalogue No 087 742 4

DAVID BOWIE: THE VIDEO COLLECTION (VCD)



A treat for Bowie fans as PMI releases one of the first six music videos on Video CD.
Price £19.99 Catalogue No 491 284 2

ESCAPE
Club music and psychedelic visuals brought to you by Hex. Incorporates eight hardcore techno tracks with real-time computer graphics.
Price £15.99 Catalogue No 810 011 7

GOLDEN OLDIES JUKEBOX
Jump and jam to the tunes of the 1950s and 1960s. The artists who sing them come alive on your TV screen. Lyrics appear with the music.
Price £15.99 Catalogue No 690 006 2

JAMES BROWN
Soul singer Brown performs 13 songs on this CDi music disc. Sing along to your favourite songs with lyrics on screen.
Price £15.99 Catalogue No 811 000 6

JAZZ GIANTS
From Big Band to Bossa Nova, experience an interactive jazz journey through 19 great songs.
Price £15.99 Catalogue No 690 096 2

KATE BUSH: THE WHOLE STORY '94 (VCD)
Kate has made something of a comeback recently, so enjoy the best of her music on CDi.
Price £19.99 Catalogue No 491 288 2

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Explore the achievements and life story of Louis Armstrong as you listen to his music. Includes rare interviews with the man himself.
Price £15.99 Catalogue No 690 031 2

PAVAROTTI
Listen to the world-renowned tenor sing 13 favourite songs while you explore his life story.
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Two disc set of Pink Floyd with accompanying video to tracks such as One of These Days, On the Run and Shine.
Price £19.99 Catalogue No 491 275 2

PINK FLOYD: THE WALL (VCD)
Pink Floyd's mid-80's nightmare. Stupendous soundtrack.
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Study the art and music of the era of Post-Impressionism. Incorporates a gallery dedicated to specific painters or styles.
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Tina Turner compilation album featuring the best of her work.
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One of the first truly interactive music discs which allows you to play DJ by altering the tempo, mood and style of the original tracks on the album.
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A CHILD IS BORN
A complete childbirth and pregnancy manual based on the stunning photographs of an unborn child by Lennart Nilsson. Provides a detailed look at the whole process of reproduction.
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CREATE YOUR OWN CARICATURE
Play at creating your own Spitting Image style puppets either from the faces on the disc or using your own photographs on Photo CD.
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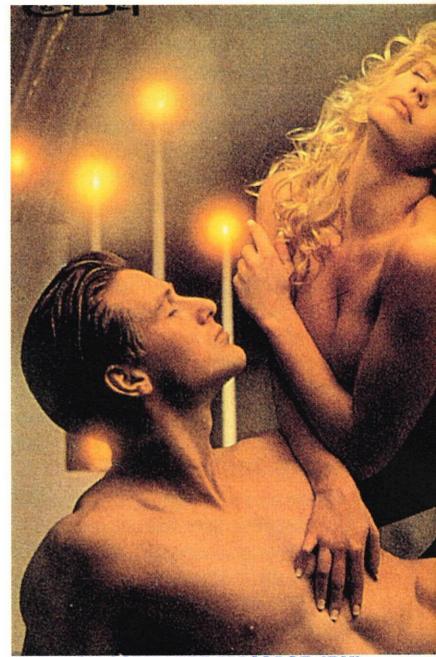
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Study 300 paintings from the art of 17th Century Holland. Incorporates images and talk.
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French cuisine presented by Anne Willan, founder of the world famous Ecole de Cuisine la Varenne. Menus and dishes can be brought up on screen.
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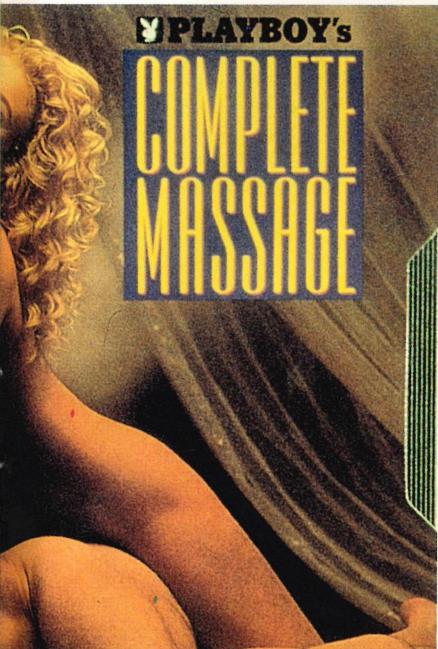
PRIVATE LESSONS: ROCK GUITAR
Learn to play rock guitar on CDi. With examples from Jimi Hendrix to Eric Clapton.
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17th Century art and music with information in seven languages: English, Spanish, French, German, Italian, Japanese and Dutch. Soundtrack by the Amsterdam Baroque Orchestra.
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This fascinating interactive tour through 19th Century Paris lets you meet the Impressionist artists and their friends, lovers and critics.

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The famous sex guide by Dr Alex Comfort goes interactive in this Digital Video title. 30 minutes of full motion video, plus questionnaires and the Joy of Sex game. Plus free pocket guide with every disc.

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Explore in detail the wonderful painting by artist Mike Wilks and try to discover which animal does not have a mate. You could win a prize of £10,000.

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Based on the collection's world famous Washington Museum. This disc also allows you to visit a dozen other museums, including the Air and Space Museum and the National Zoo.

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Using an interactive map of 19th century Paris, explore the art and music of the era.

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Produced in conjunction with one of our best loved charities, the World Wide Fund for Nature.

Price £9.99 Catalogue No 811 003 6

FILMS (DV)**A FISH CALLED WANDA (VCD)**

Starring John Cleese and Jamie Lee Curtis. An American girl, Wanda, comes to London to steal some diamonds with Otto. Things go seriously wrong when English barrister (Cleese) and Wanda meet, and Otto starts to get jealous.

Price £17.99 Catalogue No 811 202 0

ALIVE (VCD)

When your plane goes down, and you have to survive, what do you do? John Malkovich stars in a tense, dramatic analysis of desperate men. (Nov)

Price £17.99 Catalogue No tbc

APOCALYPSE NOW (VCD)

The Vietnam War provides the backdrop for this "journey into man's heart of darkness". Francis Ford Coppola directs Robert de Niro, Marlon Brando, Martin Sheen. (Oct 28)

Price £17.99 Catalogue No 811 201 8

BLACK RAIN

Michael Douglas and Andy Garcia play New York cops whose job to escort a vicious assassin back to his native Japan leads the two Americans into Osaka's exotic underworld and straight into the centre of a brutal Yakuza gangland battle.

Price £15.99 Catalogue No 811 100 9

COMING TO AMERICA (VCD)

In this hilarious film, with Eddie Murphy playing four roles, Prince Akeem is an African prince who decides to get wed but is determined to marry an American girl. Defying his family's wishes and traditions, he sails to New York in search of a bride. Murphy is his usual madcap self: Arsenio Hall stars as his friend and confidante Semmi.

Price £17.99 Catalogue No 811 200 5

DR NO (VCD) - 3 FILM BOND SET

The first Bond film and still a classic. Sean Connery, Ursula Andress star. (Oct 28)

Catalogue No 811 201 6

FROM RUSSIA WITH LOVE (VCD)

The second in the three film classic Bond set which is being released by Philips. (Oct 28)

Catalogue No 811 201 9

GOLDFINGER (VCD) - 3 FILM SET

The archetypal Bond film: Sean Connery is supremely confident in the role, in a grandiose plot involving a scheme by Goldfinger (Gert Frobe) to break into Fort Knox. With characters like Oddjob and Pussy Galore, the first use of the now-famous Aston Martin, and a great sound track, this classic action film cannot be missed. (Oct 28)

Catalogue No 811 202 0

The above three film set costs £49.99.

**FATAL ATTRACTION**

Michael Douglas plays Dan Gallagher, who has a romantic fling with seductive Alex Forrest (Glenn Close) while his wife (Anne Archer) is away.

Dan later shrugs off the affair as a mistake and considers it over. But Alex won't be ignored... even if it means destroying Dan's family to keep him. Look out for the scene with the rabbit.

Price £15.99 Catalogue No 811 100 8

**INDECENT PROPOSAL (VCD)**

Demi Moore and Woody Harrelson play the happy couple who suddenly find their marriage under pressure when, just as they are in danger and in need of extra money, the wealthy and handsome Robert Redford makes the ultimate offer.

Price £17.99 Catalogue No 811 101 2

NAKED GUN (VCD)

Leslie Nielsen, king of the spoof, moves from the small screen of TV's Police Squad and lands a starring role in Naked Gun as the incompetent cop Frank Drebin who is out to foil an assassination attempt on the Queen during a visit to LA.

Price £17.99 Catalogue No 811 200 1

NAKED GUN 2 1/2

Lt. Frank Drebin (Leslie Nielsen) loves a mystery. Drebin tackles the big issues – and the biggest of all is how to stop devious Quentin Hapsburg's (Robert Goulet) plan to destroy the environment.

Returning with Nielsen in this hilarious Naked Gun sequel are Priscilla Presley, George Kennedy and O J Simpson.

Price £15.99 Catalogue No 811 100 2

HOST

Patrick Swayze and Demi Moore star as a loving couple split apart when he falls victim to a hit that goes badly wrong. A mixture of fantasy, thriller and comedy with Whoopi Goldberg milking it for all it's worth.

Price £15.99 Catalogue No 811 100 6

PATRIOT GAMES

His days as an intelligence agent behind him, former CIA analyst Jack Ryan (Harrison Ford) has travelled to London with his wife (Anne Archer) and child. Meeting his family outside Buckingham Palace, Ryan is caught in the middle of a terrorist attack on a member of the Royal family. Soon Ryan must return to action for the most vital assignment of his life: to save his family. Co-starring James Earl Jones.

Price: £15.99 Catalogue No 811 100 4



PLANES, TRAINS AND AUTOMÓBILES (VCD)

Neal Page (Steve Martin) is an urbane advertising executive who was supposed to have a first class seat and Del Griffith (the late John Candy) is a shower-curtain ring salesman eager to share his travel expertise when a snowstorm causes the flight to be rerouted. Martin and Candy play off each other in this witty, desperate film, as Candy plays the man you'd miss planes to avoid. (Oct)

Price £17.99 Catalogue No 811 201 1

RAIN MAN (VCD)

A powerful and intelligent movie about connecting with other people. Tom Cruise is Charlie Babbitt, a young man who discovers at his father's death that he has an autistic brother Raymond (Dustin Hoffman). As they travel across America to contest their father's will, Charlie's motives change from purely mercenary to something far more complex.

A brave and beautiful film about a difficult subject. (Dec)
Price £17.99 Catalogue No tbc



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BESTSELLER LIST

UK Top Tens

Games

- 1 The 7th Guest
- 2 Lilit Devil
- 3 Voyeur
- 4 Caesars World Of Boxing
- 5 Mystery Of Kether
- 6 Striker Pro
- 7 Hotel Mario
- 8 Dragon's Lair
- 9 International Tennis Open
- 10 MegaMaze

Kids

- 1 Cartoon Carnival
- 2 Little Monster At School
- 3 Shipwreck
- 4 Cartoon Jukebox
- 5 Sesame Street Letters
- 6 Soundtrap
- 7 Beranstain Bears On Their Own
- 8 Richard Scarry's Busiest Neighbourhood Disc
- 9 Sesame Streets Numbers
- 10 Sandy's Circus Adventure

Music

- 1 Tina Turner — Rio '88
- 2 Eric Clapton — Cream of Clapton
- 3 Queen — Greatest Flix I + II

- 4 Kate Bush — The Whole Story '94
- 5 David Bowie — The Video Collection
- 6 Tina Turner — Simply The Best '94
- 7 Pink Floyd — Delicate Sound Of Thunder
- 8 Bon Jovi — Keep The Faith
- 9 The Three Tenors
- 10 The Cure Show

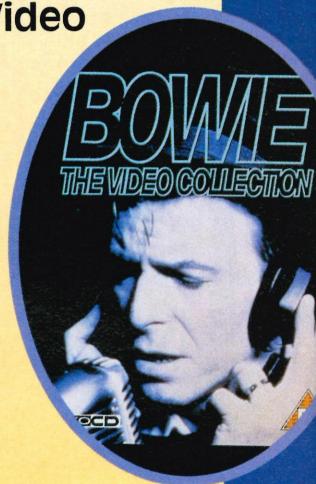
Films

- 1 Ghost
- 2 Naked Gun 2 1/2
- 3 The Hunt For Red October
- 4 Star Trek VI
- 5 Top Gun
- 6 Indecent Proposal
- 7 Wayne's World
- 8 Fatal Attraction
- 9 Black Rain
- 10 A Fish Called Wanda



This information relates to figures received up to and including August 1994.

THE NEXT ISSUE OF CDi MAGAZINE WILL BE PUBLISHED
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